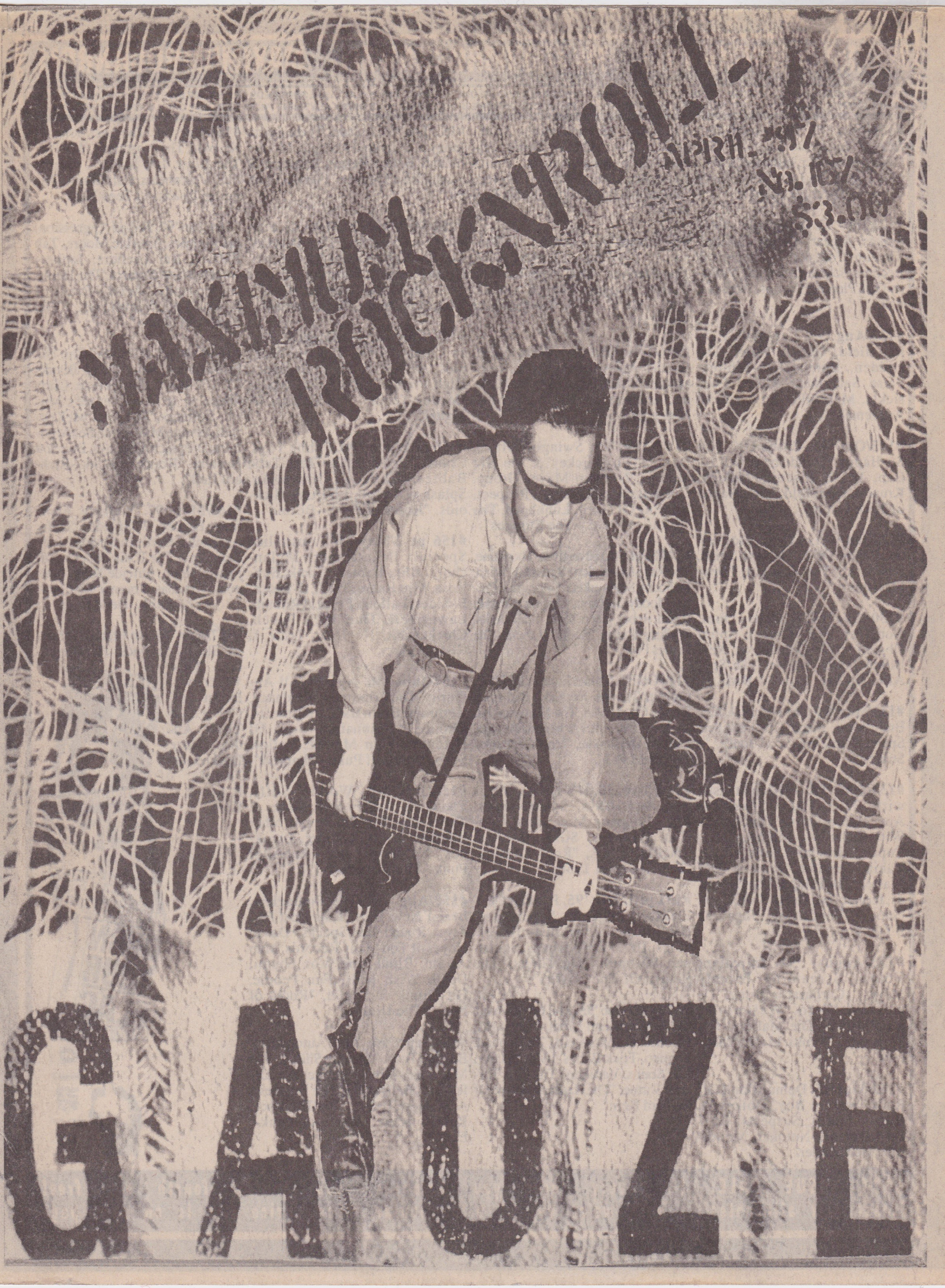

MAXIMUM ROCKNROLL

APRIL '92
No. 107
$3.00

GAUZE

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwartzeneggar, Velocity Girl, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, Y.A.P.O., 10-96, McRackins, Empress Of Fur, Underhand, Nailed Down.

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, ToeRag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, Sub-Rosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks"

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pigdogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#163/Dec '96. The Last Sons Of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

#164/Jan '97. Naked Aggression, Lil Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, The Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years of Gilman".

#165/Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real McKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#167/Apr '96. No Fraud, Nobodys, Sloppy Seconds, The Forgotten, Thee Viceroys, Brian of Grand Theft Audio, Gauze, Danko Jones. "Roots of Punk--Kuro".

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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

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1/3 page long: (2 1/2" x 10") $60
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⇖ NEW AD DUE DATES

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

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NEW PHONE #s ⇦

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

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After 3 great 7"s, the first full length release from the Bay Area's most over-the-top punk band. Vinyl on MRR Records. Distribution: Mordam Records. Mailorder: Vacuum Mailorder

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KMNR	Rollo, MO
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WESU	Middletown, CT
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WMSE	Milwaukee, WI
91.7FM	call station
WOBC	Oberlin, OH
91.5FM	Tuesday 11PM
WXCI	Danbury, CT
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4ZZZ	Brisbane, Australia
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Liberation Radio	San Francisco, CA
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Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

Zips & Chains-#10-zine/RATTUS-2x11"
GODSTOMPER/MISANTHROPISTS-split EP
EVERYDAY MADNESS-Preaching To Converted-CD
It's Alive-#15-zine/FAT NUTS-EP
Censor This-#8-zine/WITCHKNOT-Squawk-LP
JOHN BENDER/PRÄPARATION H-split EP
Inside Front-#9-zine/GAUZE-5"
TONGUE-Killer Tongue Attack-EP
SHORT FUSE/MUDDLEHEAD-split EP
SPAZZ/J CHURCH-split LP

ROB COONS

HIS HERO IS GONE-15 Counts Of Arson-LP
C.R.-The John Lisa-LP
DROPDEAD-Drop On The Boot-CD
GOMNUPERS-Angler-CD
ROTTEN SOUND-Sick Bastard-EP
BLACK ARMY JACKET-The Path Of Two-EP
DEFORMED CONSCIENCE/EXCREMENT OF WAR-split LP
ENEWETAK-Guns. Elvis Loved Them-LP
INWARD-Blind-EP
BRUTAL TRUTH-live

DR. DANTE

away

LALI DONOVAN

JACK OBLIVION-American Slang-LP
THE VILETONES-Screaming Fist-45
NASHVILLE PUSSY-Go Motherfucker Go-45
CANDY SNATCHERS-Bum Me Out-45
THE MAKERS-Tear Your World Apart-2x45
V/A-The Texas Collection-CD
MORNING SHAKES-Take You Out-EP
STRIP KINGS-Hustler Bullets-45
THE HUMPERS-Plastique Valentine-10"
PHANTOM CREEPS-Rebel Without Applause-CD

JEFF HEERMANN

STRIP KINGS-Hustler Bullets-EP
ULTRA BOMBOOS-We Can Go On Together-EP
ELECTRIC FRANKENSTEIN-Time Is Now-LP
BRISTOLS-Questions I Can't Answer-45
DROPOUTS-Come On-EP
HUMPERS-Plastique Valentine-10"
U.S. BOMBS-Never Mind The Opened Minds-LP
SPAZMZ-Spazmz-EP
HEADCOATEES-Bozstick Daze-LP
THE VILETONES-Screaming Fist-45

TOM HOPKINS

HIS HERO IS GONE-15 Counts Of Arson-LP
BEHEAD THE PROPHET-I Am..."-LP
NASHVILLE PUSSY-Go Motherfucker Go-45
THE VILETONES-Screaming Fist-45
HEROIN-Anthology-CD
JACK OBLIVION-American Slang-LP
KURT-The Wait-LP
DILLINGER FOUR-The Kids Are All Dead-EP
OPPOSITION-Better Days & Bad Advice-LP
THE MAKERS-Tear Your World Apart-2x45

CAROLYN KEDDY

JACK OBLIVION-LP/STRIP KINGS-Hustler Bullets-EP
NASHVILLE PUSSY-Go Motherfucker Go-45
V/A-The Texas Collection-CD/THE DROPOUTS-EP
THE HUMPERS-Plastique Valentine-10"
CANDY SNATCHERS-Bum Me Out-45
SWINDLERS-You're Drivin Me Wild-45
MORNING SHAKES-Take You Out-EP
SICTEENS/CHINESE LOVE BEADS-split EP
V/A-Percepto Recording Pit Vol 2-EP
HYSTERICS-EP/ELECTRIC FRANKENSTEIN-LP

RAY LUJAN

STARMARKET-Sunday's Worst Enemy-CD
POMERANIANS-Skinny Legs-EP
U.S. BOMBS-Never Mind The Opened Minds-LP
CUCKOOLAND-Oh Boy-EP/HUMPERS-10"
ARMCHAIR MARTIAN-CD/DILLINGER FOUR-EP
EGGPLANT-...Loch Ness Monster-EP
LILLINGTONS-Lillington High-EP
CHOPPER/BLEW-split EP
DROPKICK MURPHY'S-Tattoos & Scaley Caps-EP
KILLER BARBIES-Only For Freaks-LP

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TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

BEHEAD THE PROPHET-I Am..."-LP
C.R.-The John Lisa-LP
ENEWETAK-Guns. Elvis Loved Them-LP
INWARD-Blind-EP/KURT-The Wait-LP
SKRUPEL-No Lie-EP
BLACK ARMY JACKET-The Path Of Two-EP
COUNTERBLAST-Balance Of Pain-LP
HIS HERO IS GONE-15 Counts Of Arson-LP
V/A-The New Wave Of Close Shave-EP
V/A-Fooling With Pain-EP

ALLAN MCNAUGHTON

HIS HERO IS GONE-15 Counts Of Arson-LP
BLACK ARMY JACKET-The Path Of Two-EP
KURT-The Wait-LP
WITCHKNOT-Squawk-LP
V/A-The New Wave Of Close Shave-EP
EGGLPLANT-...Loch Ness Monster-EP
FUNERAL ORATION-Believer-LP
BEHEAD THE PROPHET-I Am..."-LP
Zips & Chains-#10-zine
UK SUBS-War On The Pentagon-EP

SMELLY MUSTAFA

away

BRUCE ROEHRS

U.S. BOMBS-Never Mind The Opened Minds-LP
BOVVER 96-Ghetto Oi-EP/BONECRUSHER-EP
CANDY SNATCHERS-Bum Me Out-45
V/A-Sounds Of The Streets-EP
TOP DEAD CENTER-Blackballed-EP
DROPKICK MURPHY'S-Tattoos & Scaley Caps-EP
ELECTRIC FRANKENSTEIN-Time Is Now-LP
SUBVERSIVES-Protest & Dance-LP
UK SUBS-all 3 EPs/SPAZMZ-EP
HUMPERS-Plastique Valentine-10"

JON VON

HUMPERS-Plastique Valentine-10"
THE MAKERS-Tear Your World Apart-2x45
MILLIONAIRES-Chilling-EP
DR EXPLOSION-Aquellos-LP
FIENDS-Gravedigger-EP
CANDY SNATCHERS-Bum Me Out-45
MORNING SHAKES-Take You Out-EP
THE DROPOUTS-Come On-EP
SICTEENS/CHINESE LOVE BEADS-split EP
ONYAS-Get Shitfaced-CD

RYAN WELLS

DILLINGER FOUR-Kids Are Dead-EP
THE PRICKS-Going To Jail-EP
THE VILETONES-Screaming Fist-45
THE MAKERS-Tear Your World Apart-2x45
V/A-The New Wave Of Close Shave-EP
BRISTOLS-Questions I Can't Answer-EP
NASHVILLE PUSSY-Go Motherfucker Go-EP
V/A-Break The Rules #7-LP
KENT 3-Burl Ives-EP
SPAZMZ-Spazmz-EP

TIM YOHANNAN

SPAZMZ-Spazmz-EP/DROPKICK MURPHYS-EP
THE VILETONES-Screaming Fist-45
U.S. BOMBS-Never Mind The Opened Minds-LP
THE KIDS WHO NEVER LEARNED...-EP
SICTEENS/CHINESE LOVE BEADS-split EP
DEGENERICS-I Don't Wanna-EP/HYSTERICS-EP
V/A-Break The Rules #7-LP/PANIC-EP
V/A-America In Decline-LP/CANDY SNATCHERS-45
THE DROPOUTS-Come On-EP
DESTITUTES/LET'S GOS-split EP

REMA YOUNG

ONYAS-Get Shitfaced-CD
MORNING SHAKES-Take You Out-EP
THE MAKERS-Tear Your World Apart-2x45
BOOZERS-Klepto-dismal-CD
WILDEBEESTS-Sticky Death Molecule-LP
CANDY SNATCHERS-Bum Me Out-45
HUMPERS-Plastique Valentine-10"
NASHVILLE PUSSY-Go Motherfucker Go-EP
DROPKICK MURPHY'S-Tattoos & Scaley Caps-EP
SUBVERSIVES-Protest & Dance-LP

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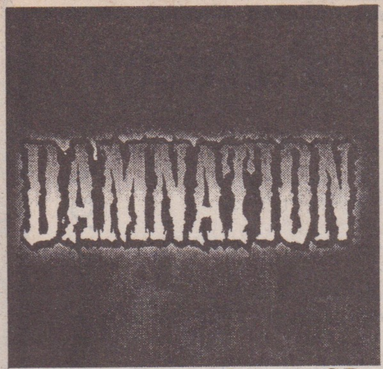

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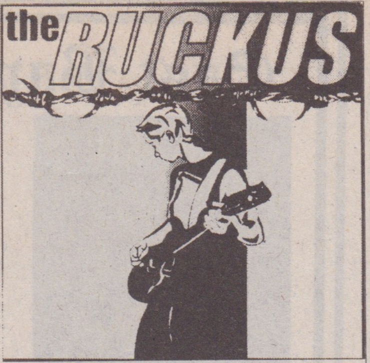

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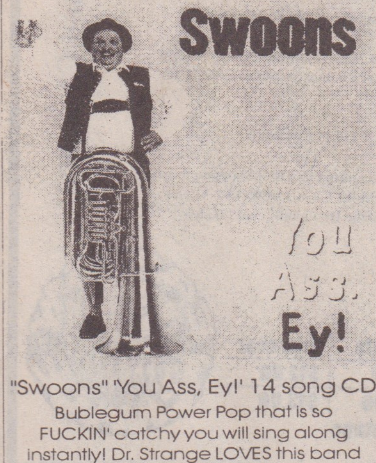

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FILE UNDER MUTANT POP

Hey, let's get right to it... Here are some poppy punk gems from other labels that you absolutely need to get your grippers on:

THE CRETINS "I Feel Better Already" CDEP $8.00 < ***Queersy!***
EGGHEAD "Knock Off That Evil" EP $3.00 < ***very Devoesque***
THE FAIRLANES "Hi, We're..." EP $3.00 < ***killer CO pop band***
THE FRANTICS "Playing Dumb" & "She's a Drag" $3.00 ***each***
THE INVALIDS "Johnny K Took My Baby Away" EP $3.00
THE KUNG FU MONKEYS debut EP $3.00 < ***amazing pop***
SKIMMER "Uncool" EP $4.00 < ***the latest from England...***
THE STRIKE "A Conscience..." CD $10.00 < ***very great band!***
TEEN IDOLS split w/MULLIGAN STU EP $3.00 < ***two faves...***
V/A "Back-Asswards" CD comp $9.00 < ***tons of top bands!***
V/A "I Can't Believe It's Not Water" CD comp $10.00 < ***ditto***

Planet of
THE MUTE-ANTS

MP-19
THE MUTE-ANTS
"Planet of..."
$3.00
postpaid

Has George Tabb called you a "pussy" lately? Email me at MutantPop@aol.com

Praise Cheplowitz! I finally got a couple new titles out the door... Things have been running so slow lately, it makes me sick. Anyhow, the new one by Florida's fabulous **MUTE-ANTS** is on the street. The sleeve is sensational, definitely one of the top three of the singles series—take a close look at it when you get the record! The band delivers some mondeaux catchy poppy punk with terrific woo-woo backup vocals. They absolutely will have you humming, great hooks aplenty... Lead track is a song about a boy named James and his affection for mummy's clothes... Two more on the flip-a-roni. Good stuff, all my records rock, damn it, so buy each and every one so that I can make more and more. I'll never flip the odometer without your financial help!!!

And lest we forget, there's also a new CD on the street:

AFTER SCHOOL SPECIAL

MP-502
AFTER SCHOOL SPECIAL
self-titled CD
$10.00
postpaid

AFTER SCHOOL SPECIAL is a guy named David Jones and his pals. An absolute master of the power pop-punk songwriting craft. Lyrics that hit home, big fat hooks that will bore into your skull. Good loud guitar work, very suitable for annoying the neighbors. There are fourteen tracks here and there's nary a clinker in the bunch. If you groove on bands like UNDERHAND and ZOINKS!, then look no farther. On the other hand, if you wanna listen to really bad 1970s rawk ballads, spin BORIS THE SPRINKLER.

MUTANT POP CDs COST TEN BUCKS

MP-502 AFTER SCHOOL SPECIAL debut CD < It smokes, plain and simple.
MP-501 THE AUTOMATICS self-titled CD < Even Lali likes them...

Mutant Pop Records

***= preorder this or not**

***MP-21 SLACKER "Covering the Bases" < HOT PA power band!**
***MP-20 THE AUTOMATICS "10 More Golden Greats!" < Get ready!!!**
MP-19 THE MUTE ANTS "Planet of..." < Big hooks for your entertainment
MP-18 SICKO "Tea Three" < ***$4 Sorry for the delay!!!**
MP-17 THE AUTOMATICS "Makin' Out" < Four mega-poppy hits... $3
MP-16 AFTER SCHOOL SPECIAL "Wrong" < Full throttle, hot!
***MP-15 THE CONNIE DUNGS "No Chance" < Two poppy, two punk.**
MP-14 UNDERHAND "Connections" < Some people say this is their best
MP-13 THE AUTOMATICS "10 Golden Greats!" < Accept no imitations!
MP-12 MORAL CRUX "Victim of Hype" < Their finest EP, '77-sound action!
MP-11 BUGLITE "Sorry to Disappoint You" < Pennsylvania popsters...
MP-10 JCCC "Victoria's Secret Sauce" < Full out punk rock with hooks...
MP-09 SCRATCH BONGOWAX "Dogpile on Liz" < Humorous!!!
MP-08 CONNIE DUNGS "I Hate This Town!" < Nearing 1000 mark! $3
MP-07 UNDERHAND "Under a Glass" < My favorite Arne record.
MP-06 EVERREADY "County Transit System"< Brian's coming to your town.
MP-05 THE AUTOMATICS "All the Kids..." < The classic pop-puke debut.
MP-04 STINK "I Don't Want Anything..." < They're hot shit in Japan!
*** MP-03 BORIS is still snoozing......... THINK PINK!!!**
MP-02 ROUND NINE self-titled EP < This one is now in the black! $3
MP-01 UNDERHAND "Desire" < You want power chords???
MP-703 THE PULLOUTS "A Lot of Power Tool..." < I love this record!
MP-702 JCCC "Punk Explosion!" reissue < Cool arty JCCC EP.
MP-701 EVERREADY "Kalifornia" reissue < Still their top EP, I think...

All EPs just $3 POSTPAID, except SICKO, which is $4. Please add $1 per *order* to Canada and $2 per *item* elsewhere." —*t.c.*

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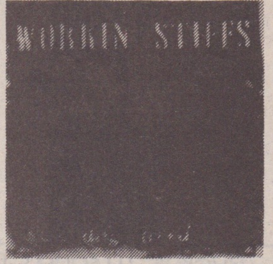
East Bay Menace Records



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RATIONAL INQUIRER #8

RATIONAL INQUIRER
BLANKS 77
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COWS
DISCOUNT

Issue #8 is finally out. 140 pages with articles about having your own record store, DIY promotions, part III of record pressing, columns, interviews with The Cows, Blanks 77, Discount, Youth Brigade, The Queers, Dayglo Abortions, Rocket From The Crypt, Let's Go Bowling, Fun People, etc.

Issue #8 comes with a CD sampler featuring tracks by The Freeze, Bollweevils, Mandingo, Skankin' Pickle, Digger, Funeral Oration, 88 Fingers Louie, Nobodys, Sunny Char, Mark Broadie and the Beaver Patrol, Parasites, McRackins, Discount, Tiltwheel, Everready, Less Than Jake, Boris the Sprinkler, Brutal Truth, Against, RF7, Red Scare, Rebel Truth, P.E.L.M.E., Cheater, Gotohells, Pink Lincolns, Let's Go's, etc.

The issue fucking rocks as does the CD. The zine has a full color glossy cover and comes in a polybag (made of plastic - FUCK YOU) with the CD packed separately inside with an 8 page booklet.

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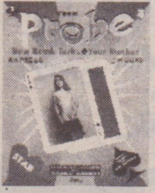
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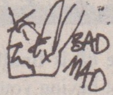

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THE BILL WITH. THE BUNNIES NOW
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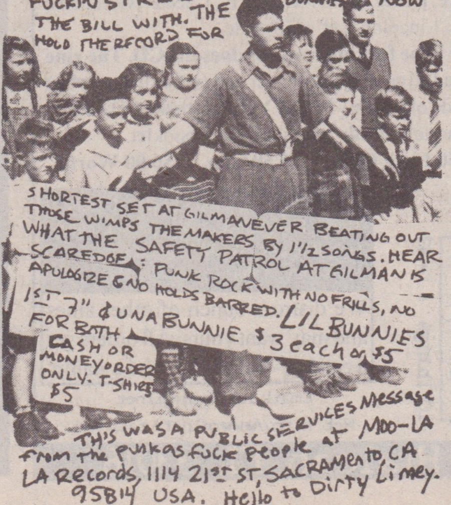

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WHAT THE SAFETY PATROL AT GILMAN IS
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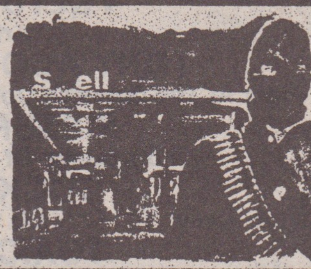

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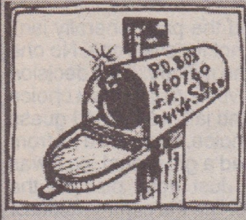
Letters



A

Maximum Rocknroll,

It was with great interest that I read Chris Hall's unfortunate review of a book I edited, "Unnatural Disasters: Recent Writings from the Golden State." In a piece that was three times longer than the purposely very brief introduction I wrote in the book, Hall rips into a work which has, by and large, received rave reviews from all quarters (the exception being one other San Francisco-based publication).

First, in Hall's description of my introduction (which he refers to as my "thesis", this made me laugh out loud), he states that I do not acknowledge the past tradition of dark California-themed writing. Either this is an outright inaccuracy by the reviewer peddled to support the rest of *his* thesis — or the language I used in the introduction, which is purposely laden with qualifiers, is crafted with a subtlety that apparently flew right over the reviewer's head. I purposely did not invoke brand names such as Hammett, Steinbeck, Dick, et al, in the introduction — I felt it would have been a cheap shot. The book deals with recent post-disaster California narrative writers, many of whom are published by small press, others whom are seeing their debut in "Unnatural Disasters." I purposely and plainly outlined the context in which the work should be viewed. If Hall wants to read an anthology of classic, dark California fiction by known (and largely long-deceased) writers of the past, I suggest he go to a major publisher with a proposal for that anthology, and then armed with the many corporate bucks he'll be needing, approach those writers or their estates with his proposal. My book, by design, is not that book.

Another major bellyache of Hall's is that murder and serial killers are missing from "Unnatural Disasters" and Hall finds it difficult to ascribe any *emotional texture* to the work as a result. Oh, please! Apparently the reviewer is so inured to the monumental repercussions of small emotions and events in the lives of characters that unless a story is splattered in blood it is summarily dismissed by him. I'm very tired of Serial Killer Chic and am quite happy to see my book as a step in the opposite direction.

I could go on forever — there are so many fallacious arguments Hall employs to cut down a book which should have been reviewed by someone who didn't have their own agenda — if I did pick the review apart point by point, my letter would be 25 pages long. The bottom line is that Hall's review discouraged potential readers who might have enjoyed the voices and visions of the 24 California writers showcased. Too bad, it seems that everyone else is. Yours truly,

Nicole Panter/ PO Box 862/ Venice, CA 90294

P.S. On a personal note, I'd like to comment on Hall's snotty barb regarding what he called a "required Hipness Quotient..." in the book. I'm a 41 year old semi-reclusive writer and teacher of writing who happens to have had an interesting distant past, I've made every effort to live my life authentically and for Hall to intimate that I even give a fuck about what is, or isn't "Hip" is personally insulting. Fuck you, asshole.

Contrary to popular opinion, I do not get any kind of ego charge from panning books. All I can do is tell the truth as I see it. The point of my complaint about Panter's introduction was that she crafts a straw-man argument about the nature of California: that until very recently the dominant image of California was that of a "promised land." I cited Hammett, et al, because I felt it necessary to point out that an honest portrayal of the California literary tradition must explore the tension that has always existed between the icon of the "California girl" and the corruption symbolized by the Black Dahlia and Charles Manson.

Likewise, the lack of emotional texture is not in any way due to the absence of serial killers. Panter's assertion that I say so is a complete fabrication. Rather, this emotional flatness is due to the constant substitution of shock for character in many of the stories. My complaint about stories like Panter's own "The Comedy Writer," is that they rely too much on the sensational use of drugs, sex, and self-degredation instead of "small emotions and events."

As I stand by my criticism of Panter and most of the book, so do I stand by my praise of Alison Anders's "I Fall Apart on Planes" and Bob Flanagan's "Pain Journal," both of which are tender, subtle, and well-written. I wish Panter had included more of their kind. Chris Hall.

B

Lali Donovan,

Thanks for the honest review of "Another Probe 7in..." in MRR #165. However, somehow you confused which bands you were reviewing. Your Mother do not appear on side B. The "silly acoustic number" which you described as "a complete throw away" was by Yogurt. Also, Plaight do not "remind me a lot of that band Bush League, twisty slo-mo HC." That was actually the Your Mother song. I'm not sure how you confused these three bands as the track listings are listed clearly on both the back cover and the record itself. I realize this was only one of several records you had to review for the issue, most likely on the eve of your deadline. However, if you had taken the time to briefly glance at the lyrics (or even just the song titles) as you were listening, you would have caught your mistakes.

Aaron/ Probe Records

c

Greetings Rich,

Recently read your excellent interview of Neil and Matt of the Paterson Anarchist Collective / N.J. Anarchist Black Cross and I really enjoyed it. I'm also one of the political prisoners that they provide both financial and political support to and I can attest to the fine, dependable and needed job they are doing for me and numerous other political prisoners and prisoners of war (PP/POW) confined in U.S. prison. They've recently begun to reach out to PP/POW internationally too.

I think it was a very good move to do an interview with someone political in your music magazine and hope you'll continue to include similar items in the future. Struggle,

Sundiata Acoli - political prisoner of war/ USP Allenwood/ White Deer, PA

d

Dear MR+R,

I was reading through issue #164 and noticed that Beer City Records was mentioned in the interview with the Epileptix. A member from the band said that Beer City was rude and a bunch of assholes to him, when he called about a demo tape sent in. Since I was the one who talked to him, I would like to share with everyone what really happened, and let everyone know how Beer City really works as far as sending demo tapes in! Every time Beer City gets a demo in, we listen to it right away. If we are interested in the band, we either call them or write them asking if they are still interested in putting a 7" out with us. If we are not interested we send a postcard thanking them for their interest in Beer City and that we're not interested in putting anything out for them at this time. Usually this is done the same day we get the tape for a quick response. We don't like leaving anyone wondering if we got their tape or if we're just blowing them off. I think that this is pretty damn cool of us since there are labels out there that don't respond at all. I know this because of personal experience with a band I'm in, but that's another story! Now what happened with T.V. (from the Epileptix) is he sent in a demo tape for a possible Beer City release. We listened to it and decided that it would be best not to release anything from them because we did not find them interesting and because we have many other releases coming out soon! So like we do with all demo tapes we sent a postcard.

Days later we got a call from T.V. wanting to know if we got the tape yet, I figured he didn't get the postcard yet or he did, and wanted to give us a hard time about not wanting to put it out. So I told him we listened to it and sent him a postcard saying we're not interested in putting anything out for them. He asked why we didn't want to put anything out, and I told him we really didn't like it and it didn't sound that great. He asked why, and I told him I didn't think they were that tight as a band and the recording wasn't that great (plus that was the actual recording they wanted us to use.) Then he tried telling me that I didn't listen to it. I told him that everyone at Beer City listened to it and they thought that it sounded like a million other bands that sent tapes in! Then he got mad and went off about his band was better than some of the releases that we've put out. I told him everyone is entitled to their own opinion and that he is going to have to respect the fact that we didn't like the tape and we didn't want to put anything out for them. Then the conversation ended with him calling us P.C. fucks with backpacks and then him hanging up on us. Now the whole point of this letter is to tell people like T.V., if you're going to talk shit, don't forget to include all the important facts! Whining, crying, bitching and putting other bands down won't get you anywhere, and certainly won't change our minds. Also, if you are in a band, don't be afraid to send demo tapes to us. We don't treat bands the way T.V. explained. In fact we love getting tapes and will respond back, but keep in mind just because you send a demo tape in doesn't mean we'll put something out! It's all for fun, right? Thanx for your time! Sk8 tough, F.S.U.

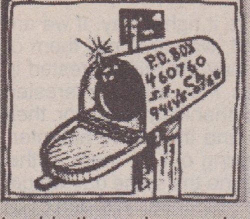
Ricky + Beer City Boyz

E

Dear MRR and TK Getzgo,

I have a few words about Mr. Getzgo's column "The Quality of Military Life." I've been putting this letter off for too long, procrastinating I should say. I am more than a little fed up with Mr. Getzgo's pissy, whiny attitude, yes Uncle Sam's a piss poor employer but there's a lot of us "Grunts and Squids" out here that have a little worse than you buddy.

Before I get too deep in shit I'll give you a little glimpse of my life in the Navy. I've been reading MRR for about 6 years now and I gotta thank you guys at MRR for always getting me my issues of MRR fast no matter where in the world I was, either sitting pier side in Alameda, CA or sitting in a sand chair in Saudi f~#kin' Arabia sipping a cool one (yes Mr. Getzgo I



drink a beer now and again, hope I don't offend you). Contrary to popular beliefs Uncle Sam doesn't try to keep us wasted all the time, actually if you get into any kind of trouble these days and you only had a sip to drink you'll get slammed. I think that stereotype comes from the fact that drunken, belligerent rednecks and noodle brained fucks are an obscene majority in the military.

Anyway yesterday was my 24th birthday and my 4th one at sea in the four years I've been in the navy. It's pretty bad when you don't realize it's you own birthday until someone nice enough to remember sends you a card. Just left Hong Kong, it sucked again but they got good beer (oops talking about that stuff again). We're on are way home now, been working on ships out of Japan for the past couple of months.

Well the real point of this letter is to put a little salt into the cuts that Mr. Getzgo is always crying about. I always wished that I could have my own column in MRR so I could give my view of life from this side. From what I've seen and felt and how I've often been alienated by other punks because "being in the service ain't punk man". That's the impression I got from most the East Bay punks when I was stationed in Alameda on my first ship. I went to lots of shows at the Gilman and the Square. Whenever I met people they would eventually ask what I did and I'd always be reluctant to tell them so I'd tell 'em I was a welder....uh..for the navy. Half the time I got this big anti-military lecture, fuck them, they made me feel like shit but there were some cool people and they know who they are. I thank them for being open minded like good punks should be.

I was drinking a beer with Doug from Screw 32 one night back in Oakland and said to me, "You know man I thought about joining the military once but I had to follow what I love, music." "Well, that's the truth," I said. It doesn't matter what you do as long as it's what you love, don't get me wrong I don't love the Navy but I do enjoy what I do in the Navy. Unfortunately I'm not in the Bay Area anymore and I don't cry about the military anymore like Mr. Getzgo even though its worse for me now than ever before, just two years left and I can give Uncle Sam the bird as I walk off the pier.

In my opinion Mr.Getzgo is a spoiled whiny brat who hasn't seen shit. From what I've read in his column he goes home every night to his apartment, his girlfriend and even his dog, wow sounds like a pretty tough life he's got except he's got to put on a uniform before he goes to work. Bet that job security really sucks too. What I wouldn't give to have it that good.

With the down sizing of the military and the closing of so many bases these days I was forced to take orders to a new ship overseas, not a single place for me in the States. This new ship of mine is home ported on a tiny island called Guam. "Do you have any idea where that is Mr. Getzgo?", don't even ask. Hey it's a tropical paradise (yea right - lots of sun and rain and typhoons), the only problem is we're never there, we're always gone to Japan working 12 hours a day on U.S. ships because the Navy got rid of every repair ship in the Pacific except for us. We bust our asses year round just so some admiral can prove to the Navy that our ship's even worth keeping around.

I've got no sympathy for Mr. Getzgo's little bitches, you know I wouldn't mind going back to the States right now, I'd move in with old Getzy for a while and eat his food and kick his dog for awhile and cozy homey stuff like that. How can you complain about your life when I've been been living in this little cubicle bunk for the past four years, I even got my own little twisty turny airplane vent thing so I don't have to smell other hundred guys in my room. I used to go out at night and beg girls that I would meet to take me home with us so I could sleep on a couch instead of that fucking ship. Well I usually got the couch, but that's another story all together, and I got a few.

Basically all I'm saying is I'm glad we got someone writing for MRR from our side of life, but cut the shit man, here's a kleenex. Appreciate what you got because a lot of us have it much worse but we make the best of it and even have a little fun and be punk and fuck shit up, hell they can fire you if you really fuck up.

For a long time I thought I couldn't be punk while I was in the military, I was wrong, it's just a job. Jello Biafra once told me to my face I wasn't punk one night at a show back in S.F., and he was like my biggest hero at the time. Well fuck your heroes I guess, you don't need 'em. With a mouth like I can see why he had to wear that leg brace (that's kind of a low blow oops).

Hey maybe Tim Yo will give me my own column and put me on the opposite page as Getzgo so we can throw dirt clods at each other every month. I'd just like to thank him for getting me so worked up.

Johnny Squid/ USS Frank Cable (AS-40)/ R/I Div. / 56A/ FPO AP 96657-2615

Dear MRR:

After reading TK Getzgo's article on "The Quality of Military Life" (#164), I have to admit that I can't believe that this guy has ever been in the military. I'll agree with him about the military "press" (Stars and Stripes for one) giving their usual unbiased views about politics that are usually right-leaning.

Anyone who has ever been in the military knows that uniforms are not free. You pay for them while in basic training, and the only reason that they appear to be free is because unless you read you paperwork, you'd never know the difference. And yes, the basic issue uniforms are of inferior quality to what is sold in the uniform shops, but the very same basic issue uniforms are *still* available. No one is forcing you to shop at Marshall Field's when everything you own is from WalMart.

Free education? Almost nothing is free, but it is a greatly reduced fee education. I was in the Marines between the eras of the old GI Bill and the new GI Bill and even though I had to contribute nearly $2500 to get 3 years of free tuition at a state school, anyone who has been through college and paid their own way is probably *still* paying off their student loans (myself included).

Job skills, hmmm, let's see. The job I have right now I learned from the military (land surveying), and I don't mind saying I make a healthy living off of it. That may not be a very punk thing to say or do, but hey, if I can make good money at my job I'd be an idiot to turn it down. I'm sure if teachers were paid what they *should* be paid, Dave Dictor wouldn't be quitting his job. But I digress...

Something not even discussed in this article is health care. This is free in the military, and anyone who has to pay for their own medical insurance (or can't afford health insurance) would appreciate that little benefit. Ever had your head kicked in at a show? Stitches cost money.

I'm not saying that the military is an easy life. It's long hours and the pay generally isn't great. The point is it's not for everyone. No one forced you to go into the military; it's a decision you made of your own volition. If it was a choice between the military and jail, well, then I guess you made the wrong choice. I learned a lot from the military and matured a great deal, so it was well worth it for me. Just don't piss on the military because it's not like the commercials or the recruiter told you it'd be like.

Mike Ring/ Chicago IL

Dear MRR and Brian Gathy,

I'm writing in regards to your review of Turtlehead's "Backslapping Praise For Backstabbing Men" (MRR #164). In the review, you mentioned that the band was the "best Swedish band" that you had heard in a while. I agree that Turtlehead is a good band, just not a Swedish band. As far as I can tell, Turtlehead is from Scotland. According to Bad Taste Records' "Quality Punk Rock" compilation, the band is based in Scotland and record for a Swedish label. No big deal, just thought I'd write and let you know.

Erik/ *Sobriquet Magazine*

Maximumrockandrollers!

First, thanks to all the shitworkers for taking their time to read and give thoughtful reviews (record, book, and zine). In my short amount of time dealing with MRR, I have found y'all to live up to the ethics y'all espouse (a rarity these days, as I'm sure you know). Every time our zine gets reviewed we also get a free copy of MRR in return, mailed no less, letting us know we've been selected. Super-cool. Also, senior Yohannon didn't even flinch when I asked to take up his valuable time (having cancer and all) with an interview for our rather small zine... the kind of which I'm sure he's done a hundred times (its not like a million people after reading it are gonna go out and buy MRR; he did it as a favor).

End of the ass-kissing.

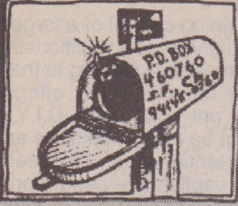
Ahhh! In MRR #164 our zine, *ex Nihilo,* was given a great review by Chris Snak. There's only one problem, the fucking address to order our zine was printed wrong. So, if your readers would like to send us two bucks to get interviews with lady pornographer, Diane Hanson (editor of *Leg Show),* and the ever insightful Tim Yo, not to mention fiction and other shit, please have them mail it to: 563 Broadway #56, El Cajon, CA 92021. Anytime taken to correct the mentioned mistake, by printing my little letter here, is greatly appreciated.

Epitaph sucks elephant nuts,
Craig Kelso (dicKtator of *ex Nihilo).*

Hey Craig. Just wanted to say sorry for getting the address wrong. I know that's my biggest fear when I send a zine in, and to know that I've done it makes me feel like a big fucking idiot. (I think I can speak for everyone here when I say we really feel shitty when we fuck up addresses.) Anyway, everyone, please, trust me, this is really an awesome zine, well written and interesting. Go buy it. Chris Snak

MRR,

I just finished reading MRR #165 and have to give props to Tim Yo and Furious George Tabb for telling it like it is about Lookout! Records. Too many times people will not speak out about record labels being two-



faced, and fucking over bands for fear they will ruin the labels reputation and start shit.

More than anything else, they need to be called on their shit and care more about bands, people, and punk rock than being the most powerful pop-punk (just pop if you ask me) label on the planet. If you think a label is selling out, do something and stop supporting them. Keep keepin' it real. Peace,
Nathan O.

P.S. If anyone wants a pen pal you can write to me at 8923 SE Ellis/ Portland, OR 97266 USA.

Dear MRR,

This letter is in response to a few of the points Pat Bruised brought up in issue number 164 about the stagnation of punk.

Like Pat, I remember what it was like in the days before baggy jeans, skateboarding and Nirvana t-shirts. And like him, I remember how it used to feel to buy *records* (yes, vinyl!) and see bands and feel a certain happiness and contentment I could never derive from anything else in life.

Okay, to put this in a more personal perspective, I am a forty year young guy, and I remember the real "good old days", which for me go way back as far as the early seventies, and actually even the sixties if one may liberally include The Velvet Underground, The Mothers of Invention, Captain Beefheart & His Magic Band, and Iggy Pop & The Stooges, as well as Lou Reed, David Bowie, The Ramones, New York Dolls, Wayne/Jayne County & The Electric Chairs, Patti Smith, and others from the early Max's Kansas City and CBGB's scene in New York. The bands and musicians were very, very instrumental in influencing the punk movement of 1976 and 1977 in both the US and the UK, since they occurred along parallel time frames.

What made all this music great was that: 1) it definitely annoyed your parents; 2) it relied on shock value towards outmoded mores; 3) it was *decadent*; 4) there was a lot of reference to ambiguous sexuality and crossover sexuality and sometimes bizarre sexuality; 5) there was a hell of a lot of beer drinking, cigarette smoking and drug use like amphetamine and heroin.

I'm sorry if this shocks a lot of readers, but there was a time when the whole idea of straight-edge would have been very foreign to punk. Also things like hairy-krishnuts, vegans, and not wearing leather.

And do not forget one thing: the punk movement of the seventies brought back the popularity of the 45 rpm record, especially those in picture sleeves. It was a great way to hear a band at an affordable price as LPs and tapes cost a lot more then. There is something about that format and physical feel that cannot be captured with a CD single.

What I feel really has contributed to the ruination of punk is this: 1) speedball and hardcore punk in the early eighties which did not include or appeal to women; 2) too many kids getting into bands like Venom and Metallica which resulted in the horrendous "crossover crap" of the mid-eighties and and the attitude of "let's grow our hair long again and play boring guitar solos and get laid and get big record companies to fund our recordings and megabuck tours"; 3) MTV (empty TV) - before MTV there were only films of films of punk bands; 4) acceptance, (mis)use, and infiltration into punk by the mainstream media, whereas before they would try to put it down and ridicule it as in television programs like 'Chips' and 'Quincy'; 5) a change in the sexual mores of America, in that what was once unacceptable and shocking is no longer so; 6) the revolution in the whole technology of recording music and information. (Has anyone reread *1984* lately or remember the song "Data Control" by Husker Du?)

Plus the political climate is a whole lot different now than it was in the late sixties ("never trust anyone over thirty") and in the seventies ("never trust a hippie"). Somehow we're all supposed to be part of one big "global family" and there is no more threat of an all-out nuclear attack by the big, bad "reds". When was the last time anyone had a practice air-raid drill?

And I don't know about anyone else, but it's really different for me to be as angry as I used to be about certain political persons. I could spew venomous and caustic words like they were nothing about political leaders like Ronald Reagan and Margaret Thatcher back in '81 and '82, and yet I would be hard-pressed to do the same with Bill Clinton. Maybe this person whom I saw a while back on television was correct when he said that we (the American society as a body politic) don't know how to protest anymore and that everyone is afraid to do anything out of the ordinary or walk en masse off their jobs like they've done in France to say, "No! We're not going to take your bullshit anymore, you rotten fux!" Maybe we really need to start hurling rocks and bricks through plate-glass windows again and waking people up and saying a big "*Screw you*" to corporate America who thinks it runs the country and now thanks to the interNET and world wide WEB access, the world. (Reference: Frank Capra's film, 'State of the Union' and his other film, 'Meet John Doe'.) I refuse to play their stupid little game of carrot-and-stick and somehow I'm the jackass. As the band Dirt put it: Object Refuse Reject Abuse.

Maybe the other thing is that over the last twenty or thirty years just so much can be done musically using guitar, bass, drums, and singing, and now in 1997 it's all been said and done. What made the punk music of 1977 and 1978 so great was the "three-chord wonder", the short, sharp song that usually consisted of three chords and clocked in at three minutes or less. And I don't know, but a lot of these "emo"/"heartcore" bands seem to have music which sludges and drones like a dirge, and that ain't punk to me.

Perhaps one solution to make punk more like it used to be would be to go back to the old rock'n'roll of the fifties and find something in there to build upon as a new and fresh foundation, and progress from there by listening to some of the bands I mentioned in the beginning of this letter from the sixties and draw upon them and go from there. Maybe instead of using all the latest studio trickery and wizardry, go back to a more live sound on records, and guitarists could go back and rediscover the old "fuzz box" sound their predecessors used to use. And keep songs short and fast and loud. And how about more female front persons for a band? And also how about some zany, crazy humor in bands, even if it borders on the ridiculous, like farce and slapstick?

I still think Crass expressed it best in 1978 in their song "Punk Is Dead": "yes that's right punk is dead/ it's just another cheap product for the consumer's head/ bubble-gum rock on plastic transistors/.../ CBS promote the Clash/ but it ain't for revolution, it's just for cash/ punk became a fashion like hippy used to be/ and it ain't got a thing to do with you or me/"

Well, I just thought I'd like to comment on what I thought was a very intelligent letter that made a lot of good points. Pat, I hope this helped you.
Mad ' Dog

Dear MRR,

I refrained from writing when David Hayes and Joe Ehrbar wrote that stupid letter in MRR #159 blaming the people who did the Spokane scene report for committing/inspiring the act of Bob Gallagher/4000 Holes' windows getting broken out, but after this fucking letter from the Rhythm Pigs about the whole thing I thought I should clear some shit up so people will finally drop it.

First off, the scene report was not "fueled by ulterior motives" and was not just an excuse to rip on 4000 Holes. It was written for the same reason most other scene reports are written, to let people know what's going on in Spokane as far as the "punk scene" goes. I also found it funny that you guys (Rhythm Pigs) called "several record stores in Spokane" last summer considering 4000 Holes was the *only* record store in existence here at the time (unless you guys tried to call Hastings or something).

While it is true that Bob's windows got broken out several times after the scene report (y'know, the one with all the "hatred spewed at Bob" [whatever]) came out, it is also true that his windows have been broken out in the past. (I guess he just didn't have a place to lay the blame back then.)

Also I *personally* talked to Bob about who broke out the windows (yes, Bob knows *exactly* who did it), and I called David Hayes (after I read his letter) to tell him who the people who broke the windows were. He just said "whatever" and hung up. The people who committed the act are the same exact fascist fuckers who ran one of us out of town and kept the other two in our houses for a few months with threats of "bashing" and "boot parties on our head" (duuuhhhh...) because we slagged off their homophobic oi band.

The incident mentioned in Brian Zero's column (issue #162) was also "provoked" by the scene report. So quit trying to feed us bullshit, saying our scene report is "responsible" for Bob's windows getting broken out (I guess the PMRC is right too when they say that heavy metal and hip hop albums inspire kids to kill themselves and others, huh?). Neither I nor the other people involved advocate the incident and actually thought it was a pretty dumb thing to do. While it also may have been wrong to put those "vicious lies" about Bob in the scene report, oh well. We all make mistakes.

And judging by the reasons I was given by the people who did it (in between accusations of "talking shit", threats of "beat-downs" and preaching of "punks n' skins unity"), Bob's windows would have probably been broken out regardless.

But Bob has his windows back now, and if Joe Ehrbar is correct in saying that $2500 dollars in damages was racked up, then Bob probably didn't suffer financially from this (one benefit show reportedly raised over $2000 dollars and there were other benefits). So leave it alone. it's done with. *Move on.*
Judd (my *real* name) c/o "The Anonymous Whiner Crybaby Assholes Too Lame To Even Use Our Real Names" Association/ Spokane, WA

P.O. BOX
460760
S.F. CA
94146-0760

MRR,

This is in reference to George Tabb's column in the February '97 issue. Holy shit! Where should I begin? I'd like to commend George, Timmy, and Ben. I suppose it took a lot of balls to expose Lookout! the way you all did. Well, especially George, cuz I'm sure we can all attest to the size of Timmy and Ben's balls. Not to say that George Tabb's aren't big, but... never mind. Nevertheless, I'm glad that the situation was brought into the light. I've been enjoying many Lookout! releases for the better part of four years, as I'm sure many others have as well. The big question now is, should I (we) continue to support this monster? Although it would be very easy to say no, we have to take into consideration the bands on Lookout! that many of us have grown up on and come to love. It's not the bands' faults that the management over at Lookout! is crummy, or that the owner is a self-righteous crybaby, is it? No. So how do we go on buying records of the bands we love, and at the same time avoid feeding this machine that runs on greed and power? I don't know either, but I hope Lookout! has the decency and gratitude (to the many, many people who have supported them all these years) to come clean about this ugly mess. As for George, Ben, and Timmy, I'd like to wish them all good luck, and let them know that me, and probably a zillion others are all behind them 100%. Thanks.

Sincerely,
J.A.S.O.N. December

P.S. Michelle says "Those assholes!"

Maximum,

I was sorry to read about George Tabb's woes with Lookout Records. His news seems to concur with my experience with Lookout Records. A band whose CD I released, The Invalids, were pretty much treated like, well, nothing, by Lookout Records. Apparently Lookout had an agreement with The Invalids for one 7-inch with a year-long option to do a full-length in which the band was to agree not to release a full-length on any other label. The 7-inch sold quite well, the band discovered after Larry had told them the exact opposite. But Lookout had minimal contact with The Invalids and never once mentioned a full-length release with them. As it was, I approached Larry about it. He claimed that he didn't have anything to do with Lookout anymore, which I learned was a deliberate lie. He deferred decision-making to others at Lookout, adding that he was disappointed that "they," the rest of Lookout, never pursued the band. But "they" did feel content in binding them for a year in a verbal contract, only for the band to ultimately figure that Lookout wasn't interested in them.

A general sense of apathy and bureaucratic inefficiency seems to plague the Lookout offices. While attempting to compile a CD-release of The Invalids' singles, Lookout proved to be operating under a different light from the time when Larry used to brag about how ethical their business practices are, i.e., their insistence on recycling and their low wholesale and retail prices, which have changed drastically since. (According to Dr. Strange Records, because of Lookout's price increase, other Mordam-distributed labels might have to do likewise, which affects not only the labels, stores and other distributors, but the bands as well.) It was laborious to even figure out who to talk (via email) to at Lookout. Pat said to talk with Larry. Larry said to talk with Pat. Pat finally offered for me to pay Lookout $2,500 for the rights to re-release the Invalids 7-inch on CD. Lookout would then pay the band $1,500 of that money so they would receive their due royalties.

This arrangement presumes I can't be trusted to pay the band. Under Pat's proposal, the band would receive three separate royalty payments for the release of this 7-inch: from the 7-inch on Lookout, from my payment to Lookout and from the band's share of the CD's profit. Or I could pay Lookout a percentage of the profits from the release which they would then split with the band (an accounting mess I would simply be incapable of keeping on top of due to how many distributors I deal with, when I get paid, etc.). Even after being very clear about the fact that I simply don't have $2,500 to cough up for something I usually pay for the cost of one COMPETE CD package, Pat seemed to think his proposal was fair. Maybe so. What is clear is that Lookout isn't consistent with how much a 7-inch should be worth. When they bought the rights to Skene! Records' Green Day 7-inch, Jeff Spiegal says Lookout paid him "a couple hundred dollars." Larry claims it was more toward $500. In any case, Lookout thinks the Invalids 7-inch is worth much more than it cost. And Pat claims he's LookingOut for the band's best interest even when they've probably more than made their money back on a record — and a band — they never gave a shit about. Apparently my interest is of no concern. I would send them $2,500 and would be able to release the CD about two years later while I saved up enough money to recoup what would be my biggest single expense to date. Pat finally settled for me to pay Lookout $750 to put the 7-inch on the CD. I doubt I'll do it. Even then it's beyond my expenses for this kind of project. Matt Wedge, of Wedge Records, on the other hand, was gracious enough to allow me to re-release his Invalids 7-inch with no stipulations.

Obviously Lookout can run its business how it wants. All signs seem to be pointing to them becoming the next Epitaph, which I think is shitty not because Lookout is successful, or because they put videos on MTV, or any of the common reasons punks seem to get fed up about. What's a shame is that Lookout is in a wonderful position to be a truly noble cause, a potential leader in an industry that has made its reputation ripping off the integrity of its artists and treating its musicians like utter shit overall. I can't vouch for any of the bands on Lookout, including The Invalids, but I can say at the very least Lookout has a very deliberate way of alienating people in a manner that is goofier than how the traditional music industry operates. This despite the fact that Lookout has actually done some good for people. I like some of the people behind Lookout, namely Larry, but playing dice with others, as it appears they have done, with or without ill-intentions, should be addressed. It's not unreasonable to hold people accountable to a certain level of respect for others. I know I contend with that issue in my own goings-on, and I'll make my best attempts to avoid at the very least the kind of bureaucratic mess Lookout seems to be.

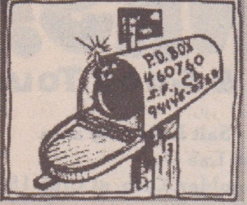
That said, there are some really good (larger) labels out there which I think ARE worth supporting for a variety reasons: eMpTy Records, Dr. Strange Records, Hopeless Records (don't know much about them, but they've always been nice to me), Dischord Records, Fat Wreck Chords, Johann's Face Records...this isn't a definitive list, but you get the idea. Tim from 1000 Flowers has the right idea about gaining control of a larger chunk of the music industry, what is traditionally controlled by major companies. Getting to that point is another story entirely. D.I.Y. efforts need to be profitable, not to say less D.I.Y.; though, D.I.Y. need not be looked upon as an absolute, only as a potential asset. We need good (big) labels with capital. We need more Mordams, and frankly, we need a hell of a lot more people who have their shit together. Unfortunately for punk rock, those people are few and far.... Sincerely,

Bob Conrad/ PO Box 9382/ Reno, NV 89507/ bobc@scs.unr.edu

PS Lefty Hooligan's remark about "shop"ing Lookout's store during a riot sounds like a line from one of Larry's old Spike Anarchy columns. If it's such a bother, people can make the choice to keep such a place in existence simply by not buying there. Even still, suggesting somebody physically trash (as his tone implies) a locally-operated business over a political distaste probably won't do anything other than reinforce what is already commonly (and often erroneously) accepted in punk-land. A hard lesson to learn is that the same old minds will do the same old things. And what will change for the better? Perhaps this is what is to be learned in this situation. On more than one side.

MRR,

I'm finally sending the dreaded MRR complaint letter to inform anyone interested about a piece of shit named Jon Miller and his 4-piece band from Pennsylvania called Slacker... My name is Jason Miller and that guy is an asshole. (We are not related!). I doubt that I can even put enough details into this letter to express just how much I want to ruin the lives of this band thanks to their 'leader'. I was waiting to calm down a bit before writing this, but it's been several months and I still get pissed whenever I think back (or run out of money). Here's the story... I used to live in Hawaii and I put on a few shows with the help of my friends and our college radio station. One of Hawaii's better bands, Grapefruit, went on tour in 1995 only in California and met Slacker at Gilman Street. They seemed nice enough and we were contacted by them several months later about doing a show for them... Grapefruit was planning to tour again across the mainland to the east coast and back. Jon from Slacker offers to book 8 days of that tour for us in exchange for 2 shows in Hawaii so I said sure and got to work. I came through for them despite their lack of support. I was promised music and posters would be sent to stores and radio stations but they didn't arrive until the same week as the shows. This fuck dropped names of 'friends' and dished out excuses like no tomorrow!! Nevertheless, I did what I could with lots of promotions. The show turned out okay. I was able to arrange four round-trip tickets at about $900.00 but Slacker insisted on flying in the same day as the first show which meant no discount for coming one day early. So, airfare cost $1,300.00 and we split that in half after Jon finally sent his share of the money. (I had to borrow my half). Jon said he would have a complete itinerary for the summer shows when he arrived... He did not. They get to Hawaii, play short and not very well the first night and again the second night. After the club took a percentage of the total, $750.00 was left over. Jon wanted all but $200.00 of the money they put into airfare and left me with a HUGE loss of roughly $350 - what makes matters worse is



that I could have saved $400 if they would have flown out one day earlier like I requested, but Slacker practically begged me not to so that they could play L.A. before Hawaii. So that was Hawaii. I did what I said I would and did it well considering the lack of support I got from the band. Now it's time for me to collect on their end of the bargain: 7-8 shows together with them as a mini tour on the east coast in the summertime. Should be no problem considering all the friends he has claimed to have. But I can never get the fuck on the phone and I leave for tour with two other bands from Hawaii despite having no itinerary for one whole week of the Grapefruit tour. My fault for letting things slide but when I finally get pissed and start to track down info based on what I remember him telling me, I find out that many of the places where he was 'waiting for confirmation' had never even heard about a punk band from Hawaii looking for a show or I was told, "yeah, he called but never sent anything or called again". Shit like that. *Fuck!* Bottom line. We were on the road and he did not get us anything. We wound up with one show in N.Carolina during that 8-day period and that's it. We were supposed to meet them but they never even showed up, or called, or wrote, or said they were sorry. And he still has a dozen Grapefruit records. So, write me for information regarding these fuckheads. Do with it as you like but please *do not support them in any way!* Thanks for your time if you managed to read this far.

Jason James Miller/ Hawaiian Express.../ PO Box 777/ Byron, CA 94514

O

MRR,

We live in an era filled with strife and ultimately eager for social change and democratic upheaval. Armies, unified behind their rightist camps, march upon society, leaving it environmentally blighted, socially devastated, financially run aground, and morally lost. Meanwhile, worn down by the new tactics of old villains, the traditional champions of the Left have begun to vanish or lose relevance: the unions (15% of the labor force), civil rights groups, and those who strive for economic sanity and moral integrity in issues of race, gender, gay rights, economic rights, and environmental protection. Our very civic spirit is being eradicated and replaced with the mall. These days, we are left with self-congratulatory academics, prostituting Democrats, whiny self-effacing "punks," neo-hippies, uninspired educators, unheeded artists and prophets, and a generally self-interested, factionalized and bickering Left, not even able to rally to the promise of Ralph Nader and the Greens as a viable alternative. In the interim, the Democrats shift to the right, the Christian Coalition controls the Republicans, the captains of new information industries as well as the bosses of old increasingly line their pockets from our shrugging backs of indifference.

What we need now, what we need more desperately than ever before, is to take up the cause and drop our differences. To rally around a flag of coalition which stands for defense of what is left of the earth, economic equality, racial and gender justice, and international solidarity. To engender through our actions a feasible new movement that combines values we cherish with the tactics proven successful for revolt; a revolt against the machinery of consumer capitalism and its accompanying welfare package of corporate nature. Let us join together as a generation rather than selfishly turn inward, and let us saddle up rather than bicker.

Disorganization has been the bane of all true revolutions - from the Fenian revolt in Ireland, to the scattered protests against the Gulf War, the spirited ideals usually outweigh the practical patience.

We must, then, organize a massive counter-attack against the pervasive dual forces of greed and social decay. To be apolitical in this era is to be dead to the world. The newly arrived third party option of the Greens has arrived and been voted in as a viable alternative to the Democrats. The Democrats, in turn, have abandoned their thin support for the poor of sixty years, capitulating to Republican work-ethic myths. The bridge of President Clinton's is in reality a widening gap between rich and poor. It is high time for a new national cause, to drive out the demons of capital. In hundreds of ways, you can register your discontent with a system of churlish camouflaged clowns and devilish liars. From the effective rebuilding of grass-roots organizers and community activists to the giant causes such as the Green, you can join the strong coalition of the New Left, determined to again reclaim the humane in humanity. Sincerely,

David McMahon/ 6019 A Idaho St/ Oakland, CA 94608

P

Greetings,

I recently read your interview with the two brothers (Matt and Neil) from Paterson ABC. Thank you. I hope you will continue to do interviews that give your readers a glimpse of all that goes on around them in the world.

Music and culture are not separate from the world which is made up of the political, economic and social conditions. Culture reflects our development or challenges where society is. Music was one of the elements of culture that opened my mind and led me to investigate, learn, and set about to change the white supremacist, death culture of Amerikka, as I understood it, as a teenager in the 1960s. Today I am all that I learned, all the actions both political and cultural that I engaged in. As a result I am a political prisoner, captive of the US government for believing and fighting for justice, liberation, and revolutionary change.

You, the youth carry the potential for social change. Your music and culture reflect that potential and feed it. Neil and Matt raise an important issue. Does your music develop to liberate, to be an element of rage to change the system? Or does the music become solely for the sake of music - or the $$, the perks of "fame"? They gave me a lot to think about... Carry on!

Marilyn Black/ Anti-imperialist political prisoner

Q

Dear Maximum Rocknroll st@ff (slaves),

I am writing a book about punk rock on the west coast: "1977 to 1997 - 20 Years of Chaos." While growing up in L.A. in the late '70s I became a "teenage street punk" and thus began a life of punk rock....

20 years later I find myself the same punk, but pretty much beat down from the years of chaos! I'm looking for any contacts with "old timers" on the west coast who can contribute their experiences as punks.

It's difficult to do research from a maximum security prison cell but I'm doing what I can until I am released in July of '97.

If you know of any punks who remember going to gigs back in the days of the Go-Gos, Germs, Catholic Discipline, Nervous Gender, etc.... (shit back from '76 to '80.) can you please give them my address?

Thanx for your time. With respect, Jimi Germ.

James D. Owens #18218/ Uinta III Utah State Prison/ PO Box 250/ Draper, UT 84020

R

Tim,

The first issue of MRR I ever picked up was #72 and I have yet to miss an issue. In the "old" days it was tough at times. I had to trek 30 miles to Philly to get my monthly dose. But now all I have to do is go about 2 miles and pick it up at Borders. Just this small convenience makes this shithole world a little better in my eyes. But anyway I may have some point here to this letter so let me move on. This is my first letter to MRR but I had intended to write a letter maybe about 5 years ago concerning the evils of compact discs. Let me tell you an old story then I'll tell you a new story.

CDs are a change in format intended to keep the younger generation all fucked up and complacent. Pot isn't enough to keep the people down. Big business and government wants the radical music purchaser to be strung out on heroin and cocaine. That is exactly where these new little CD thingies come in. They are just ideal for sniffing dope off of. If you pop the back apart you can hide more than half a bundle of smack. Have you ever tried to clean a bag of weed on a CD case? It's much easier to change your drug of choice than to do that. A gatefold LP jacket would be just fine. I know these words of warning are a wee bit late but I do feel somewhat obligated to write them.

Five years ago when this random thought entered my mind I never thought I would use heroin in my life. Well, two years later that all changed. I decided to try heroin. My CD collection had nothing to do with my choice and that unmailed letter to MRR really never entered my mind. *Availability* and *curiosity* is what got me to have a little taste. I didn't want to be glamorous or cool, I just thought I would do it once to see what it was like. I had no intentions of becoming a junky but smack is some powerful asses stuff let me tell you. I started off just doing it on weekends, but that didn't last too long. I did heroin for over 3 years and had been using every day for about 2 1/2 years. Heroin will fuck your life up. It fucked me up real bad. Getting off smack is some serious physical and mental torture to put it nicely.

All my dreams and goals took a backseat to heroin. I was totally consumed by smack and it was the main reason the most wonderful relationship/love I have ever experienced came to such a sad end. Heroin has the ability to turn you into a pathetic piece of shit and you will never realize it until too late. I am in the process of cleaning up and getting my life back together. I never thought this could happen to me but it did. I am indebted to Sarah T. for helping me out of the black pit that I first called her from. This wonderful person literally saved my life by being by my side and giving me the support, encouragement, and love that I needed to kick my dope habit. If you are using, considering, or kicked and have any questions or comments feel free to drop me a line. Take care,

Will C./ 423 North Broom St./ Wilmington, DE 19805

P.S. I do buy vinyl instead of CD whenever possible.

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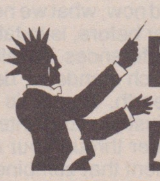

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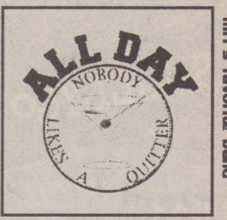

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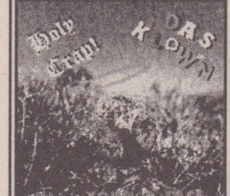

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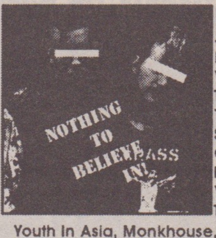

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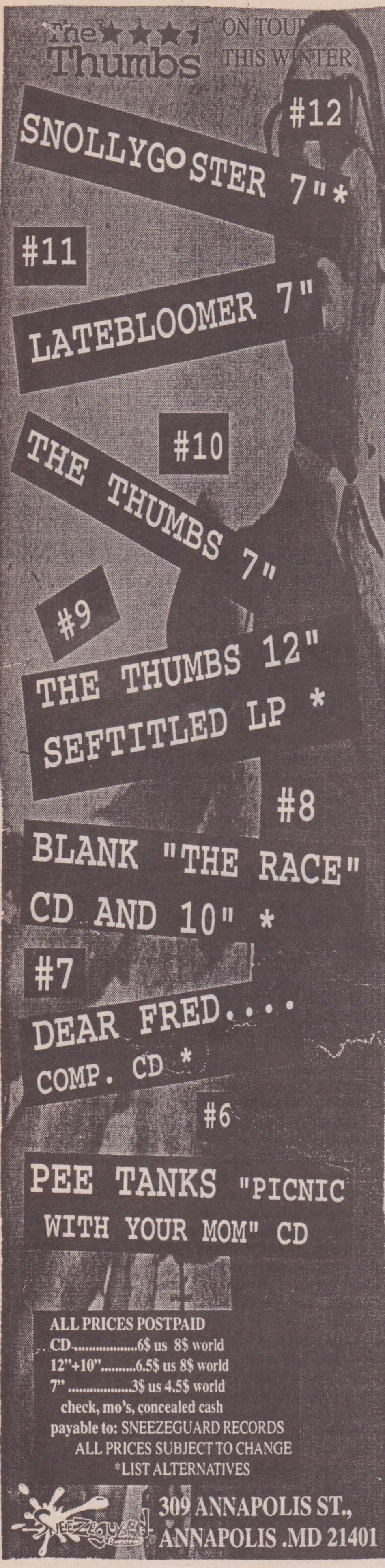

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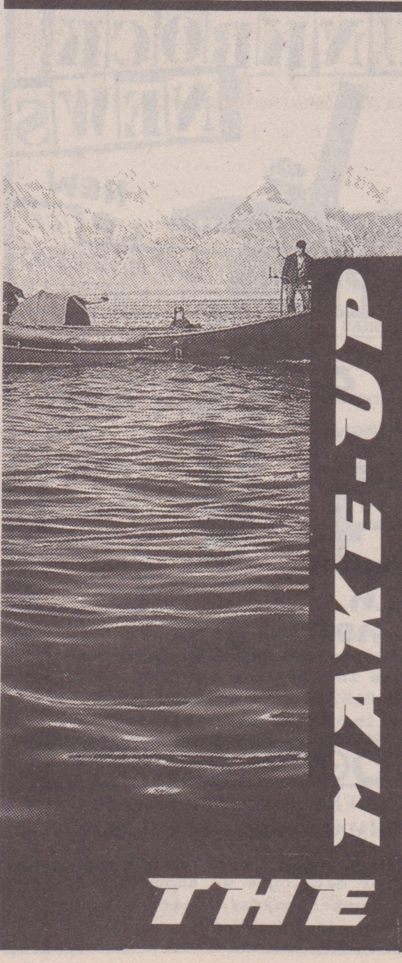

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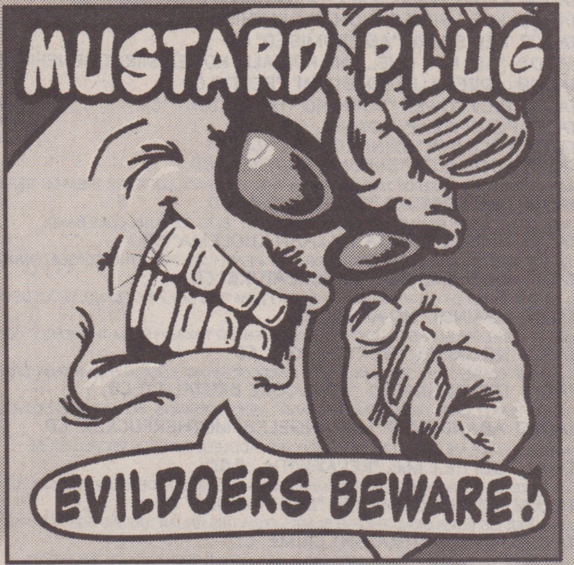

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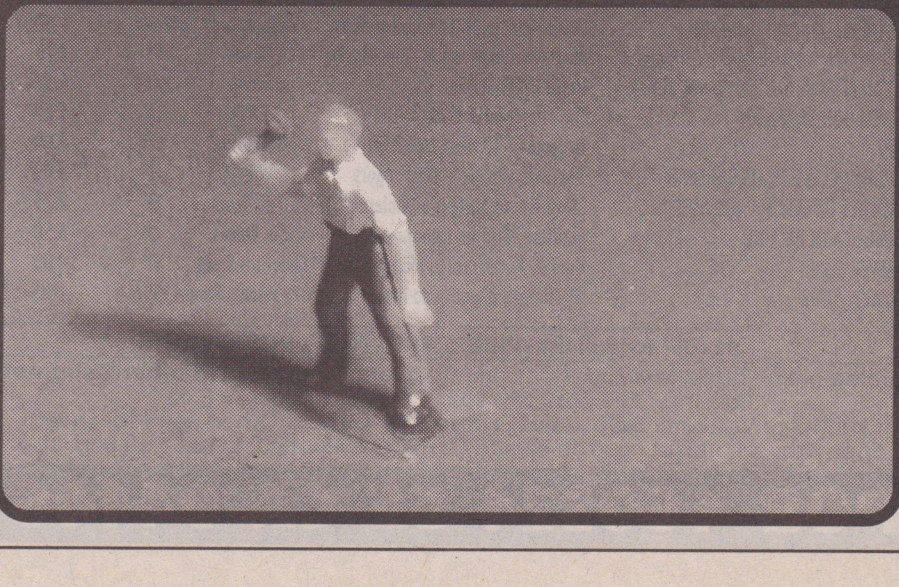

Count Your Lashes Out Loud

Queenie

I just got fucked harder than I have ever been fucked before! But as I have said over and over again, etiquette is everything! Consent is a moment by moment gift that the players in a scene give to each other and can take away at will. Therefore, bottoms control the scene. Since I was forced to play against my will, every interaction was completely non-consensual. I resisted, I argued, I even safeworded, but to no avail. I yelled out every safeword I knew: Stop, Red, Sybil, 911, Avocado! But if the government and all of its bureaucracy wants to fuck with you, they will not take no for an answer. Even if it means taking away your personal rights and privileges. I don't think they'll be asked back to any future play parties, at least not by me. I refuse to play with bullies.

My friends and I decided to visit the Valentine Fetish Faire this weekend. Both the Faire and the Valentine's Ball Dungeon Party that followed were held at the Power Exchange Main Station and hosted by LINKS. LINKS is a social, informative network for people of all sexual persuasions into leather, SMBD, genderfucking or other fetish and power play. The Main Station is tremendous! Three floors, each over 7,000 square feet, featuring theme playrooms (Egyptian Tomb, Electrified Forest, Gymnasium, Doctor's Exam Room, Prison Wing, Pirate's Lair, and Marine Corps Barracks), a maze, peephole hallway, glory holes, slings, stockades and other spectacular bondage equipment. They also provide video lounges and other social areas. I think I even saw a huge laundry facility on the bottom floor. They've got their bases covered. But I have to say that the employees at the Power Exchange need to be trained about confidentiality and security. Seems as though the boy at the front desk gave a gentleman my name and phone number. I usually like to be a little harder to find than that. Bad boy, no cookie and not good publicity for the Power Exchange... Privacy is key, remember that please...

I've been on the lookout for an electrical cattle prod or any type of devise used to motivate individuals... Unless you're a seasoned cowhand, it's not an easy buy in the outside world. Never found it, but there were lots of other toys that caught my eye. Kinky Barbie Dolls, paddles, cats, whips and other floggers, rope harnesses, corsets and other fetish wear. The corsets were from The Lily Guild (1593 McAllister #306, San Francisco, CA 94115). Absolutely beautiful! Each one is made to order and custom fit, with a wide variety of colors and fabrics to choose from. Almost makes me want to change my look. Sarah Lashes (2336 Market, Suite 39, SF, CA 94114) makes floggers and whips with the pervert in mind- awe-inspiring and beautiful, but sturdy and meant to be used. The only thing I questioned were these wands sold for fire play. In the demonstration, the bottom kept getting shocked accidentally. Perhaps he was getting into it eventually, but I think I'll stick with matches for now...

I'm making this one short but sweet. I have to nurse my wounds. If you have any questions, comments, or just want to share your life story in horrifyingly great detail, please contact me c/o MRR. I know I still have letters to answer, sorry if it takes me a while to write back. I am thinking about you, every chance I get. Til next time, stay hard, play hard and unless you've negotiated otherwise, play nice...

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HEY! HEY! HEY! HEY! ACHTUNG! CUIDADO! ATTENTION! HEY!!! I AM NOT AS INANELY CRYPTIC AS YOU THINK I AM!!! The mysterious nature of my column of two issues past (Nation of Lookout vs. the Higher Primates ish) was NOT due to some inexplicable Weird Nørb Thing, but was, in fact, due to yet another in a long and terrifying line of GREMLIN ATTACKS upon the *MRR* columns section, rendering said column remiss one **a.)** beginning, and **b.)** ending; leaving it in a state of unadulterated middle-dom, kinda like a Fellini movie, all of which suck. THE PROBLEM IS NOT WITH YOUR SET! PAY NO MIND TO THE GEEK BEHIND THE CURTAIN! I suspect the piece lost a bit of comprehensibility (such as it is) without the title, "The New Screeching Weasel Album and How it Relates To My Penis," and moved into the realm of the just plain befuddlin' (and stupid) when the abrupt ending gave the impression that the next section of my column was called "Startling Disclosures with Dr. Dante" (as opposed to startling disclosures *about* Dr. Dante — such as the fact that this redoubtable Rock Scholar was quite unawares that the act of throwing a snowball at a moving vehicle within the Green Bay city limits carries with it an implication of invitational combat roughly akin to the phrase ***"come ON, FUCKER!!!"*** when translated back into Orthodox Wisconsinese [and, since this is gonna come up sooner or later, i'll quickly fulfill my civic duty and get the hell out of your hairs: *WHOO! GREEN BAY PACKERS! NUMBER ONE! WHOO!* Thanks so much] [actually, winning the Super Bowl is fun. *There is kissing in the streets!* {i shudder to think of what grisly tableaus unfolded on the streets of San Francisco ((a Quinn Martin production)) after those 49ers wins, however} I watched the game at my dad's house. He made pork chops. Then i went out and stood in the middle of Main Street with a couple hundred other yahoos and yelled *"WHOO!"* and stuff {originally, i started yelling *"NEO-RIOT MALARKEY! NEO-RIOT MALARKEY!"* because i could see cop cars down the block and i thought we were rioting or something — but it turns out the local constabulary were under orders to do *nothing* except make sure everyone was "safe," so all they were doing was redirecting traffic around us so we didn't get run over. So then i just yelled *"WHOO!"*, which is a better thing to yell, anyway. Then i went in a bar and played pinball for a while, and was having a gay old time until some jerkoff played Face To Face on the jukebox, then i went home {i myself played "No Feelings" by the Sex Pistols, "Woman2Woman" by Urge Overkill, "Chainsaw Love" by the Registrators, and "Slap And Tickle" by Squeeze, although i didn't get to hear "Slap And Tickle" and when "Chainsaw Love" played, it didn't really seem like a very good choice. In retrospect, i should've opted for KISS' cover of "Any Way You Want It" off the studio side of "Alive II." *Hey, just wait til next year, buddy!*} {they had a tickertape parade the next day, where, in something like four minutes, they dumped seven tons of confetti onto the crowd off the tallest building in downtown Green Bay. The tallest building in downtown Green Bay is like eight stories high. I'm surprised no one got killed}]). For the record, the next section of the doomed column was actually supposed to be called *"Rev. Nørb's Dream Vaguely Involving the Queers' 'Don't Back Down' Album"* — which was, surprisingly enough, a recap of a dream i had which vaguely involved the Queers' "Don't

Back Down" album (actual involvement limited to me having steak knives thrown at me by a gang of Hispanic homosexual teenagers as i watched a TV show named after the Queers' song "Janelle, Janelle" out of the corner of my eye. I thought it was a pretty kooky dream until i read about how George Tabb dreams about Larry Livermore in a dress sometimes — Jesus, George, if the dreams intensify to the point where you start seeing Larry Livermore in a dress, with a sucker, bathed in a halo of white flames and floating down out of the clouds *you have either got ergot poisoning or meningitis and you will surely die if you do not seek medical help immediately!!!* If the dreams are at the point where you're seeing Larry Livermore in a dress, with a sucker, bathed in a halo of white flames and floating down out of the clouds with his dress blowing up like Marilyn Monroe standing over the subway grating in *The Seven Year Itch,* don't bother calling 911, you'll be dead by sunrise [while i'm up, i'd like to disengage this particular boxcar from my already perilously-close-to-derailing train of thought by mounting {non-sexually} the Legendary Soapbox of Quite Uncharacteristic Piety and saying that, with all the hubbub, hue, cry, bedlam, tumult and general hoo-hah {you know General Hoo-Hah, right? The guy from the discount furniture warehouse commercials on channel 26?} regarding the marginally interesting Furious George vs. Lookout pay-per-view spectacle of two issues past, i am rather disappointed that, at NO point in time, anywhere in that issue, did ANYONE even SUGGEST something to the effect of *well, God DAMN, George — if you're really serious about keeping the destiny of your band out of the hands of a small cadre of freaks, cheats, and mentally unbalanced yo-yos, MAYBE YOU OUGHTTA TRY PUTTING OUT YOUR OWN RECORDS???* I mean, holy fuck, i don't mean to imply that having someone else release your band's records is bad or wrong or somehow morally inferior to putting 'em out yourselves {although, goddammit, it IS less manly! 'Course, i never fought legions of nazi skins outside Gilman Street, either. I did step on some guy's fingers, though. *Have at ye, varlets! Mighty Volstagg shall soon enter the fray!*} — in point of fact, i will freely admit that the only reason i started putting out my band's shit is because everyone else thinks we suck {which is a pretty damn good reason!} — but, jeepers creepers, i'd like to think that some of the fuckin' tabloid/soap opera aspects of *The Proletariat vs. Lookout* {waitaminnit! Lookout wasn't even a *label* when that Proletariat LP came out! Judge Wapner finds for the defense!!!} could have been done away with in lieu of a little of that "grass roots" philosophy *MRR* so conspicuously champions. By no means does this affect who's "right" and who's "wrong" in this matter {i naturally assume George is right, cuz he's a good man in a fight and an excellent dryhump — although he does look a tad too willing when he's got his hair bleached}, but, all the same, i would have liked to have seen at least a *little* glimpse of the clouds rolling back, and a fifty-foot Tim {twice his normal size!} descending from the lightning-scarred skies with a Tootsie Pop™ in one hand, his granite & asphalt flat-top bathed in a halo of white flames, dress blowing up like Marilyn Monroe standing over the subway grating in *The Seven Year Itch,* solemnly and silently pointing with his un-Tootsie-Popped hand to the Black Formica Countertop of Veritably Kubrickian Destiny, where, following another properly emphatic thunderclap, there formeth the words "D.I.Y., DUDE" in huge, flaming letters — then pulling himself by the seat of his pants {such as they are}, and dramatically disappearing into the clouds kinda like the Lorax or somebody, but do i glimpse this? I do not! I get no Lorax from on high, but merely a debate on who should pay for making the next Thneed! *This is borderline irresponsible!!! What the fuck, is the Lorax off the clock??? Are we, as a species, reduced to merely finding the right Once-Ler for our Thneeds as opposed to circumventing the whole Once-Ler/Thneed carnival of gloom and shame??? Can i sustain the incredibly taxing Dr. Seuss analogies for the duration of this column??? YOU'RE GODDAMN RIGHT I CAN!!!* Ha! But i won't! That would be an unfair use of my great and terrible powers, although it would almost certainly help me scam more muff {*Nig-Heist AND Seuss! I'm the TOTAL PACKAGE, baby!!!*}. Anyway, anyway, anyway, the point that was made about how Lookout has been, apparently, absorbed into the host body of mainstream capitalism was a good one. However, the non-point that was unmade via the implication that, gosh, we must all gnash our teeth and beat our breasts {i certainly can't beat *those* breasts, Miss Dumont} in righteous in-dig-NAY-shun because poor ol' Furious George are now saddled with the unrightful onus {**OH-nuss:** n. *1. a difficult or disagreeable responsibility or necessity; 2. a burden or an obligation; 3. a word that sounds like "anus"*} of finding that Magic Sugarplum Label In The Sky who will benignly further their careers to who-knows-what-end but not dick them over in the process sort of dismayed me, because it in turn implies that *to be "someone" in the punk rock scene, your band needs to be "signed" to a "label,"* otherwise you're just a chump {wait! Let me rephrase that to make a Lancelot Link reference!}, er, just a C.H.U.M.P. — and *this,* in turn, continues to propagate and reinforce the **Sugar Daddy Syndrome** — the odious cycle of ass-kissing and lollipop-licking that forms the fright-filled fabric of George Tabb's nightmares — that it rails against. Blecch. I mean, this sounds sorta hokey, but i think younger kids kinda look up to people like George {NOT *IDOLIZE!* "LOOK UP TO!"}. The guy is a veteran punk rocker in a position of significant visibility {what would YOU do if you were visible for a day?}, and i think kids tend to follow his example, if for no other reason than he comes off as an overgrown teenager with lots of experience {coming from an overgrown five-year-old who resembles an overcaffeinated aphid, this is a compliment}. If he would've ended his saucy tale of woe with a defiant, fist-in-the-air vow to avenge this indignity by single-handedly recording and releasing THE GREATEST, MOST ASS-KICKING, MOST PUNK ROCK PUNK ROCK ALBUM IN THE HISTORY OF PUNK ROCK and FUCK Larry Livermore and FUCK Lookout Records and FUCK YOU, i really think that it would've had significant impact on numerous nascent punk rock souls. As it stands, i just kinda got the feeling that he was hoping the next sucker-licking freak in a dress he had to do business with treated him better {errrkkk! I have just realized that i have now veered well into the Forbidden Zone of commenting directly on a fellow columnist's column. In my defense, i feel that, since the whole Furious Lookout scandal was the cover story that issue — plus, since it was also brought up in Tim's column — this makes it sort of a mini-theme, hence fair game for post-partum commentary. Further, i guess i'm more or less on George's side — i just feel that somebody was dozing at the switch somewhere in the great *MRR* hierarchy, with the end result being a little too close to sour-grape-flavored whining than i feel comfortable with. I mean, here's a band whose very first 45 came in a full-color cover, released on a Mordam-distributed label ((Mordam supposedly = good. I wouldn't know)), and whose second 45 came out on Lookout ((i think there were about twenty different words used in the lyrics of these two records combined, which begs the question: *Do you think they know "Fly, Robin, Fly" by the Silver Convention???*)). I mean, sure, having your apparently-promised full-length get the kibosh from your label for some fruity, quasi-Kafka-esque reason ((always good to involve Kafka in conversations revolving around the band that does "Betty Crocker, Punk Rocker")) has got to suck in a world-class way ((see also: *Stiff Competition*, still available on Betamax!)), but if those are the only entry level requirements for martyrdom and crucifixion these days, you're gonna have a *hell* of a lotta kids banging on Pontius Pilate's door with sacks of tenpenny nails demanding their turn at being nailed to their own black vinyl cross, capeesh?}. This, in turn, gives the rather, shall we say, *underexperienced* members of punkdom assembled no reason to believe that the natural order of things involves anything other than peddling your {metaphorical} rock'n'roll ass to men in dresses, provided, of course, they appear to be *nice* men in dresses {which is, let's face it, partially wish fulfillment on the arteest's behalf. See also: *The Check's In The Mail* and *I Won't Cum In Your Mouth*}. Again, *there is nothing wrong with trying to get signed to a label.* After my band recorded our first album, i sent tapes out to a couple labels {including Lookout}. "Shopped it," as the hipsters say. My advice is to not even fucking bother doing this. It's humiliating to have to beg these people to listen to your band, and i'm sure it's quite annoying for them to have to deal with your fucking shameless groveling. I mean, you never know, i guess — but i say fuck it, just roll up your goddamn sleeves and do it yourself. *Dirt under the fingernails!!! Nose to the grindstone til it resembles the razor-sharp proboscis of Dennis the Menace's dad!!! HUP two three four!!! HUP two three four!!! 54-40 or fart!!!* Putting out your own records is a pain in the ass {whether it hurts your ass more or less than getting fucked up the butt i cannot say}; however, when it comes to that point in your life where it's either D.I.Y., bend over, or punt, you pretty much build your own burrito, buddy. Anyway {to restate things for about the fifty-eight fuckin' millionth time} my grumble is not that Furious George, having had their one way ticket to Larryland {sincere apologies to Living Legend L. Zybysko!} revoked, are not putting out their own records; but that *nowhere* in that issue did Tim or anyone even *bring up* the option of D.I.Y.ing it, which, to me, suggests an implication that ***bands have no other choice than to put their fate in the hands of labels****, which is* **WRONG.** *Hey man, D.I.Y. can't be THAT fucking tough if i can do it!!!* This is probably the most cornball thing i ever said in print {unless i once quoted a Burma-Shave™ jingle or something}, but, goddammit, *THIS DOES NOT SET A VERY GOOD EXAMPLE FOR THE LARVAE OF OUR ROCK'N'ROLL HIVE TO EMULATE.* There! I said it! I feel better! Actually, i feel like shit! I think i got some tainted Kickin' Kiwi-Lime flavor Kool-Aid™ mixed in with my diet Jolly Good™ cola! *Lizbeth!!! I'm comin' t'join ya, Lizbeth!!! This is the big one!!!*{ah, now i DO feel better. I think i had a repressed Redd Foxx impression bubbling up in my entrails and causing all manner of gastrointestinal havoc} I mean, the whole mad parable seemed to reinforce the whole Punk Rock caste system that we're all duly sworn to, if not obliterate, at least deny being a conscious part of, and the "i-must-get-signed-or-i'm-nobody" mentality seems to lead to a lotta goddamned foul ASS-KISSING!!! Not necessarily *active* ass-kissing, cuz, in this day'n'age, everybody's too self-conscious about being perceived as Kissers of Ass to do too much blatantly schmoozy shit, but more like sneaky, underhanded, *passive* ass-kissing. The most handy example i can think of is the Potatomen. This band is, like, *incredibly* bad. Terribly, laughably, fall-down-the-stairs-but-it-doesn't-hurt-cuz-i'm-laughing-so-hard bad. Sorta like a white Body Count, but that's a whole 'nother column. Now, for as bad as this band is, there has been, like, an *incredibly* tiny amount of public excoriation of their records, *way* disproportionate to their actual suckitude. Why? Cuz Whatshisname from Lookout is in the band, and nobody {except those he's already burned} really seems to want to forego all hope of a brush with the ol' Midas Touch by being permanently extradited from the Sunshine Of His Love. Sooo...as part of my ongoing commitment to community service, here is a very valuable object lesson to promote the merits of being a lifetime D.I.Y. loser: *Hey, Potatomen guy! Potatoman! Potatohead! Yeah, you! You know your band's recent butchering of the Queers "Debra Jean" on that one comp CD? That's, like, THE WORST THING IN THE HISTORY OF RECORDED SOUND! You're giving Pat Boone's metal album a run for its money! That song sounds like it got abducted from a playground somewhere, turned up on a milk carton, got brutally sodomized, was found, decapitated, in a rural drainage ditch, and the jury wept openly at the trial! I don't like it very much! The end {nothing personal, of course}!* See, kids? Life's a gas when you're a free man! Who's next? Epitaph? Fat? I got snowballs with *all* your cars' names on 'em! ***Come ON, FUCKERS!!!***]). Other missing "highlights" of the column included my theories that **1)** Had the Queers the common sense to have included their quasi-boffo cover of the Who's "The Kids Are Alright" on their last album in lieu of the unspeakably limp-dicked "Sidewalk Surfer Girl," "Don't Back Down" could have been the album of the year (plus then they coulda called the album "The Queers Are Alright," which would rule, not to mention provide a convenient jump-on point for all sorts of airy persiflage in *Rolling Stone*) **2)** Hugh looks like Clint Eastwood **3)** All future Screeching Weasel albums should have photos (and, if possible, fingerprints) of every known human with one of those Weasel tattoos conspicuously posted *a la* "Kill The Musicians" simply for matters of public safety **4)** Boy, Clinton sure is wasting a whole bumper crop of perfectly good cannon fodder these days, isn't he? **5)** You can't really blame the Democrats, as Reagan never really did anything too constructive with all those guys in the home-made shirts on the cover of the first Suicidal Tendencies album, either **6)** The Bouncing Souls have the stupidest fans of all time **7)** This judgement was finalized when my band began to receive fan mail from the US & Canada addressed to them, presumably because we are on a really bad comp CD (aren't they all?) with them and the first two letters of my band's name are the same as theirs, and **8)** Chevron Of Love count now up to two; thank you, good night! (if you feel you can't exist without the long form of the Missing Column Stuff, drop me a line & i'll mail you a copy of the lost spew, in really teeny tiny print. If you feel like donating a stamp to the cause, feel free [my favorite stamp of all time is the purple 8¢ one from the early 70's with Eisenhower's picture on it, but i'll take 32-centers if i have to]). One thing i couldn't help but notice is that the issue where like one-third of my column was inexplicably eradicated was the same issue where readers were asked to send in grades for the various columns, which is, you know, very punk rock. Apparently, Tim is part of a conspiracy aiming to fail me for the semester, because he knows if i flunk, *I'LL LOSE MY STUDENT DEFERMENT AND THEY'LL SEND ME TO* ***THE 'NAM!!!*** *THAT FUCKER!!! You'll never get ME, pig! I'm changing my column header to throw THE MAN and his running dog imperialist lackeys off my trail, so NYAAH!!!* Also, before i head off to Canada, i'd like to point out that B-Face of the Queers and his crony, Duke of the Tunnel Rats, predicted a 35-0 Patriots victory over the Packers in Super Bowl XXXI. Huh. I guess they got the "35" part right, but the rest of the math says that if the Queers are Patriots fans, Patriots fans must be Queers. Regardless, if Lookout ever decides to pull a Furious George and yank the rug out from underneath his band, i'm sure B-Face can still land that job at NASA. God bless us, one and all.

COLUMNS

SCREAMS FROM THE GUTTER

Rob Coons

Hello. Welcome to my musical world. This column is going to be geared to hardcore, punk, grind, dirge, and crust that is too heavy to meet the criteria for the review section. I know you sitting there scratching your head saying what in the hell does he mean by 'heavy'? According to the dictionary, heavy is "of great intensity or...having great force or power." I know this is quite generic, but I really want to leave this as wide open as possible. I think you'll pick up quite fast where I am going with this, once you skim through the bands I am going to talk about. So if you've got a release that falls under this description, send it to MRR with my name on it. That will hopefully save it from the dreaded reject bin.

Just south of the San Francisco area lies two of the finest doomcore outfits on the west coast. NOOTHGRUSH wheeze out their debut release "Embraced By The Anti Self". Two tracks of slow throbbing sludge in the vein of GRIEF. And with cover art from artists that survived the bombings of Nagasaki and Hiroshima you know this will be a crusher. (Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843) Also on the South Bay tip is RINGWURM. Their new self titled CD is full of super thick and driving dirge. Though this isn't as slow as a band like NOOTHGRUSH, it stills comes across with enough hellbent rage to keep the dirtheads happy. And it is all topped off with tortured vocals that could only come from the bowels of hell. I think this is the band to see in the Bay Area right now. Their devastating set will not disappoint. (Probe Records, PO Box 5068, Pleasanton, CA 94566)

TIME'S UP's "Discernment" EP is a venomous blaster that is bound to give you nightmares. Their sound falls nicely into a mix of DEAD GUY and COALESCE. Abrasive, mid tempo hardcore, with enough mad riffage to cause a serious headbanging injury. Even the vocalist has a style similar to a mix of the bands mentioned. The heavy use of religion in the artwork and lyrics kinda threw me for a loop. It is hard to pinpoint where they are coming from. (Chainsaw Safety, PO Box 260318, Bellerose, NY 11426-0318)

Those masters of doom GRIEF absolutely slayed me with their new one "Miserably Ever After". Nine songs of gritty dirge that crawls along so slowly it fills up a double LP. At times it seems like they have actually picked up the pace a little on this one, coming across with more of a EYEHATEGOD sound. But don't fret, they don't stray far from that slow-motion crunch that causes most people to plug their ears and wince in pain. (Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)

You should really check out the new 5 song CD "Curse Of Instinct" from everyone's favorite Krishna band 108. This is a really strong release. Though it doesn't quite match up to the intensity of the their recent "Three Fold Misery" CD, this still completely kicks ass. This time around there are 3 originals, and two covers. They cover Bad Brains "Coptic Times" and Black Flags "The Bars". Both covers hold there own but the band should of really stuck with their own material. The three other songs on this just rock like no other. Awesome throbbing hardcore, full of tons of originality you just don't find in most bands today. I can't believe they broke up! (Lost $ Found Bunteweg 1, 30900 Wedemark)

For all you murdercore freaks out there, check out APARTMENT 213's new one "Children Shouldn't Play With Dead Things". Raw hardcore that exemplifies the word powerviolence. Heavy and fearsome, this attacks on you from all sides. This is the soundtrack for the Jeffrey Dahmer story, powerdrills and all. (Desperate Attempt, 1320 S. 3rd. St., Louisville, KY 40208)

Initial Records (PO Box 251145, West Bloomfield, MI 48325) serves up a couple of bruisers this month. First up is DESPAIR's "As We Bleed" CD. Slow, metallic hardcore with a furious bite. Harshly screamed lyrics about how we are destroying ourselves, because of our apathy. The tempo picks up in a couple places, but it doesn't stray far from the formula. You should also check out the self titled CD by SLUGFEST. With members from DESPAIR and SNAPCASE, you know this is gonna potent fucker. This takes the great drumming and guitar work of SNAPCASE, and combines it with the power and crunch of DESPAIR. This also included the hard to find "Buried Alive" 7". This CD chronicles a great band that is no longer around. Check it out.

If you are looking to put a couple of XXX's into your musical diet you should check out the BIRTHRIGHT/UNCONQUERED split EP. BIRTHRIGHT are straight up vegan warriors. They attack with a full-on metal crunch, without falling into that super heavy "slower than thou" approach. This has intelligent lyrics to boot, that leaves no doubt where they stand. There definitely one of my favorites of this musical style, and you should check them out. UNCONQUERED on the other hand, really need to go back to the practice room. This is boring, uninspired hardcore from Reno, NV. This is worth it for the BIRTHRIGHT track alone. (Words Of War, PO Box, 151145, San Diego, CA 92115-1145)

Looking for that perfect way to say I love you. Then look no further than the GOMNUPERS "Angler" CD. This is blistering metalcore that falls somewhere between the fast blasts of CAPITALIST CASUALTIES, and the heavy riffs of HELMET. The tortured screams on this one will have your honey swooning in no time. Comes complete with a grindcore version of AGNOSTIC FRONT's "Fight". This is da' shit! (Straight Up Record, Kowa Bld2F, S2W1 Chuou-Ku, Sapporo, Japan 064)

I got the opportunity to catch MRR's January cover boys the LIL' BUNNIES at Gilman Street a few weeks ago. And as expected, they completely fucked shit up! Right before they took the stage, the crowd was electrified with anticipation. There had been rumors that the LIL BUNNIES had planned to bust open a pinata full of fire ants over the crowd. I had also heard someone say they had a bunch of stuffed animals covered with shit to share with the crowd. So as soon as they hit the stage, things digressed into complete chaos. The band was bombarded with eggs and bologna. The singer in a attempt to fight back attacked the crowd with his guitar and the mike stand. He also landed a few swift kicks to some guys head. After one and a half songs Gilman shut off the power, and told everyone the set was over. So the LIL BUNNIES immediately exited the building lighting off a stink bomb, and throwing a brick of firecrackers into the crowd. I came out of the building just in time to catch them speeding away in their van as to avoid the iron fist of Gilman security.

Endnotes:

1) Watch for a band from Victoria, British Columbia called SOY. This fledgling band should be making the rounds soon with their brand of scathing pummelcore much like SPAZZ.

2) I would like to personally thank Ken Sanderson, who is the head honcho behind Prank Records. He has been responsible for bringing over numerous punk bands from Japan to the San Francisco area. In the past year I have got to see ASSFORT, GAUZE, THE GAIA, and SLIGHT SLAPPERS, all creating some of the most memorable shows of my life. And I am sure that many others feel the

same way. Thanks Ken!

3) Don't believe the hype! Despite rumors, San Francisco's Epicenter Records is still plugging along. We have been busting ass remodeling the store to appease the landlord. and trying to pick up on our new buying again, after a disastrous winter. So if you are in San Francisco, and are looking for a good selection new and used vinyl, compact discs, and cassettes of the punk/hardcore variety, please stop buy. We also have t-shirts, zines, and books. The address is 475 Valencia, 2nd Floor, San Francisco, CA 94103. The phone # is (415)-431-2725. Hope to see you there!

RALL DEAL

The years I spent as a teenager were did not pass easily. I was trapped in the tract-home hell of Kettering, Ohio as the only kid with brown hair and brown eyes in a corner of America where everyone looked like a blond-haired, blue-eyed extra from a Nazi propaganda short.

Southwestern Ohio, especially the area surrounding Dayton, is predominantly ethnically German. This is probably why my dad, whose grandparents emigrated from Bavaria in the late 19th century, felt so comfortable in a place where there are towns with street signs in German, sauerkraut is a delicacy and both men and women are built like linebackers. It's no accident that that guy Michael Fay, who got his ass caned in Singapore, was from Kettering. You have to be pretty damn arrogant to go out vandalizing cars as a foreigner living in an Asian dictatorship, but that jock behavior is standard procedure for the preppie Aryan wannabes of Kettering, Ohio.

I might have adapted to Little Deutschland with proper training from my father, but he split when I was 2 to marry his former secretary. This left my upbringing in the hands of my brilliant, intellectual mother, who my father had met in Paris and dragged off to the Midwestern cultural wasteland. Unaware that stupidity is the key to success in the United States, my mother had me reading Sartre and Ionesco by the time I was 7, dooming me to the horrendous fate of geekdom. If my Gallic looks hadn't been enough to ruin my chances of successful social interaction, asking other kids what they thought of the Kent State massacre during recess was the kiss of death. I became an outcast, ignored in elementary school and routinely thrown down stairwells in junior high.

By high school, however, my social standing had improved enormously. This was because I got into trouble a lot despite my good grades. Whether you got suspended for smoking in the halls or ridiculing a teacher for his perverse new grading system wasn't important—earning your stripes in the detention hall was what mattered. Nonetheless, my newfound friends bored the shit out of me. I couldn't wait until the day when I'd trade in my undereducated and unambitious pothead pals for intellectuals at some Ivy League school.

During the three years that I was in high school, I marked off every day left before my departure to college on a calendar. Getting into college, preferably one in a big East Coast city, was my one chance to avoid the fate I most dreaded, choosing between a soul-deadening job at one of Dayton's only three employers: the Air Force, Mead Paper and NCR. I was so preoccupied with getting into college that I didn't date; even my spare time was devoted to working to save money for tuition.

Obviously, like everyone else, I was horny as hell at the ages of 16 and 17. But as an only child being raised by a woman, I had no one to ask about how to deal with the fact that I got hard every time I stared at the grotesquely fat woman who lived across the street. I never even jerked off. As difficult as it may be to believe, the idea simply never occurred to me. And there just weren't any candidates for actual sex. None of the cute girls wanted to deflower a brown-haired brainiac like me, and I considered all of Kettering's "easy girls" to be brainless twits who only wanted to get knocked up so they could force some poor loser to support them. There was, in fact, considerable evidence of this among my classmates, one of whom liked to talk about her honeymoon—she'd been both married and honeymooned at a Best Western north of Cincinnati at the age of 15. Clearly, sex would have to wait until college.

Finally, after endless weeks in family court trying to get my father to fork up his court-ordered portion of the tuition, I left for Columbia's School of Engineering in late August of 1981. My teenage torment had come to an end, I had escaped the Teutonic hordes and I was going to see New York City for the first time, but my 16-hour bus ride from Dayton to the Port Authority Bus Terminal ended with only one thought in mind: Job One was getting laid.

I was certain that New York would do the trick. First, out of 8 million people, half of whom were presumably female, there had to be someone who would take pity on me and fuck me. I fantasized that all New York women were well-read sophisticates who would become instantly enraptured by my pretentious chatter about Mao's military tactics. Besides, I had noted often while watching televised scenes of Manhattan streets, many New Yorkers had dark hair. I wouldn't be a brown-haired freak in a nation of blondes anymore. Lastly, I'd grown eight inches during the summer after commencement, brining me up to a respectable 6'2". Girls like tall guys. Tall is good.

Upon my arrival at Columbia's Carmen Hall, a 13-floor stack of cinder blocks reminiscent of Communist-era Warsaw, I was stunned to discover that a horrific fact had somehow escaped my notice while perusing college guides: Columbia was an all-male school. True, all-female Barnard College was right across Broadway, but there were no common classes, no housing exchange and hardly any socializing between the two institutions. It was known that some Barnard women fraternized with Columbia guys, but my roommate assured me: "Forget it—they *never* go for freshmen."

Not to be set back by this disappointment, I targeted the 60 or so Engineering School women, but they were an antisocial lot, only interested in studying and getting good grades. I couldn't understand how 60 girls could ignore a pool of 4,000 guys, some of them decent-looking, but there it was. Ultimately, after constant badgering, two of them, a physics major named Monique and an electrical engineer named Anne, invited me to their rooms to "study." Unfortunately, it became immediately obvious that both were only interested in my mind—they *really* wanted to study.

Within a few weeks, I became depressed. With no hope of ever having sex, even here in Sin City, life seemed pointless. All I could think of was sex, sex, sex, sex, sex, dammit, but there was none to be found anywhere. I started hanging out with the guys from my floor, dropping furniture off the roof of the dorm, riding the top of the elevator and breaking into the tunnel system under campus. We drank Heinekens and ate Pepperidge Farms Bordeaux cookies until we passed out in front of the floor lounge's TV under a huge mural of the Modern Lovers' first album cover. We watched "Leave it to Beaver" for irony and Channel J's "Midnight Blue" porn station for entertainment. Weeks passed in an endless cycle of pranks, scams and random acts of violence, but nothing could abate the pent-up sexual energy of a man who didn't even know how to masturbate. Those were grim times.

Probably because it's all I ever thought about, I had an epiphany one afternoon in mid-October while crossing College Walk. I went to get Noah, an optimistic Jewish guy from my dorm floor who was then my best friend. We had bonded over the fact that we were both virgins. Everyone else we knew was frustrated, but no one seemed to have hit the heights of madness we were experiencing.

"Noah," I said, "I've been studying New York City demographics in the library. Get your jacket! We're getting laid *tonight*!"

"What the fuck are you talking about?" Noah asked suspiciously. He was used to being disappointed.

"Listen," I explained, "It's like this. We've been wasting our time up here on Morningside Heights. We've got to go down to the Village! It's predominantly gay—according to some estimates, *30 to 40 percent gay*—and statistically, there are more men identified as gay than women identified as lesbians. I got all these statistics from the library. Which means that the Village has a shortage of straight men vis-à-vis straight women. It's only reasonable to assume that a university located in the Village would have similar demographics."

"You mean NYU," Noah said, brightening up.

"Exactly. Now, I called up NYU this afternoon, and it's mainly a commuter school, and the vast majority of their students live in the area and come from the tri-state area. Which means that unlike Columbia, which is an island unrelated to its surrounding district, NYU undoubtedly shares many of the same characteristics—*including that shortage of straight males*."

Noah looked at me with that combination of doubt and hope that only despair can provoke. "Think so?" he asked.

An hour later, the R train let us off at 8th Street. It was a gorgeous warm fall day. We wandered aimlessly around Washington Square Park for a few hours, until we realized that we didn't have a clue as to where the dorms were.

"There must be dorms," I told Noah. There *have* to be!"

We puttered around a bit more, watching the usual fire-eaters and bad comedians. The sun was setting. I was getting annoyed. Like the Martin Sheen character in "The Dead Zone" who awakes in the middle of the night and decides to fire off the nukes, I knew that destiny awaited. I would not be denied.

Neither of us said anything, as there was nothing new to discuss. Then Noah piped up.

"Well, I *do* know these two girls I went to high school with in East Brunswick," he offered. "They go to NYU."

"Are they cute?"

"Well, yeah, sure, they're OK."

"You fucking dipshit! Why didn't you mention that before? Fucking call them up!"

It was 7 on a Friday night, no time to be calling university information, but inexplicably, the university operator answered. Not only that, they gave us the number. The two girls were *roommates*.

Noah called the number. Someone picked up. He was smiling, asking if the person remembered him, making small talk. Then he hung up. I was sure he'd gotten dissed. After all, calling up and saying you're right-downstairs-and-what-are-up-to-tonight was a pretty lame thing to do.

"They said to come on up," he said, not as pleased as I expected. Maybe these women weren't as attractive as Noah had advertised, but we had moved up to Defcom 4. The president was on the horn, the Joint Chiefs had signed off, and nothing was going to stop us now. "They want to hang out, maybe go to some parties."

Our destiny awaited.

The two women, Shaundra and Elise, met us when we got off the elevator. They were both obviously happy to see Noah, hugging him enthusiastically. He seemed surprised, like he didn't remember being so popular. Even more importantly, both of them were stunning. Even now, looking back at it objectively, it amazes me that they would have anything to do with us, and especially with me. They must have been desperate, surrounded by gay men everywhere. Things were looking good.

The girls lived in a suite, two rooms divided by a small foyer and a cloth curtain, like something they'd have in California. We all sat down on the beds, Shaundra and Elise on one, Noah and I on the other, facing each other like dorks. Soft Cell was playing on the radio. I liked them at the time.

"So," Noah offered, "how about those parties?"

"Parties are always the same," Elise said.

"Yeah, parties are boring," added Shaundra.

So we talked, but only for about an hour. Noah and Elise talked about East Brunswick High School, which I guess was interesting for them, and Shaundra and I mainly stared at each other's faces while I tried to compose sentences containing both nouns and verbs. I decided that I really, really, really liked Shaundra, even though she was no intellectual. She had a "Gone with the Wind" poster over her bed.

Suddenly I felt relaxed. Even if this didn't lead to Job One, I'd met a really cool girl. Okay, so maybe she wasn't Marie Curie, but perhaps my priorities had been misplaced—wasn't the combination of sexuality and soothing relaxation the most important quality to look for in a girlfriend? I'd ask her out. I'd want to see her again—life in New York would mean something if I had a phone number belonging to a girl who would pick up the phone when I called.

Then Noah opened his big mouth.

"Well, look at the time," he yawned, making a big production out of looking at his watch. "I have to get up early tomorrow morning. We'd better get going."

"Um, I don't know about the R train at this hour," I mumbled. It was 11:30.

Elise jumped in. "Yeah, that's right! The R is terrible past, um, 11 at night. It's really dangerous. There's gangs all over the place!"

"Well, we'll just take the 1, then," Noah offered.

"Oh, no, not the 1," I went, making up excuses as I went along. "The IRT is atrocious! Two people got shot on the 1 just last night. They were just sitting down minding their business when they got popped for no reason!"

"I heard about that," Shaundra lied. "It isn't safe to take the subway so late. There's no choice. You guys'll just have to stay over."

I suddenly felt very warm, anxious and happy.

"Yeah, there's just no choice," I said. "Um, how should we arrange this?"

Elise, Shaundra and I had welcomed our destiny. Sex was on the menu, sex was what we were all going to have, there was nothing to do about it but accept this turn of events. The mathematics of pairing-off would be worked out by the women, although I had guessed right away that I would end up with Shaundra.

I was already fantasizing about how the seduction would ensue; nothing remained to be worked out but tiny details like who would get stuck wearing contraception. The missiles were flying, alleluia alleluia, but Noah was having none of it.

"Wait," he said with a panicked yelp. "I don't have any contact lens solution. We'd better get a cab."

I pulled Noah out into the hall.

"What the fuck are you doing? I swear to God, I'll make you pay if you blow this for me. What's wrong with you? These girls are great! They're pretty! They want us! We'll never get this chance again!

"It's like this: I'm 18 years old. If I don't have sex, I'm gonna *die*. I'm ready to blow! We've talked about this day, now it's here! We've come this far, and there's no going back now! You're going in there and you're going to fuck!"

I was desperate. I was horny. I was an asshole. But I simply couldn't let Noah destroy all my well-laid plans, my research, my epiphany. Men didn't back down from fate.

Noah was scared. "I...I don't know if I'm ready for this," he confided to me, his best friend in the whole world.

"You fucking pussy! You're unbelievable!"

I couldn't accept this. This guy, my so-called *best* friend, fully expected me to get back on the R train, go back to Carmen Hall with him and get soused while watching Channel J. Ultimately, I dealt with him the way Mao would have—I gave him no choice.

"Unless you go in there and have sex with that woman, I'm going to tell everyone at school about this." Remember, this was 1981, when this threat still carried potency. God, I really *was* an asshole.

"Bullshit."

"Bullshit, hell! Look at me. You think I'm lying to you? I'll tell everyone—and I do mean *everyone*—what transpired here tonight."

He believed me, which was good since I was totally bluffing.

"I can't believe that you're going to make what is possibly the most important decision in my life—who I first sleep with—for me. Can't I even choose which girl I want to be with? I'm just not ready yet!"

I thought about it. He was right. I *was* acting like a little Hitler.

"That's right," I shot back. Sometimes you have to make decisions for other people when they're too scared to do it themselves. Believe me, it's for your own good. Now go in there and do what you've spent the last six weeks of your life talking about!"

Amazingly, the two girls were still in the room when we returned. Maybe they understood what had just transpired. I'll never know. All I do know is that Elise took Noah's limp hand and led him through the cloth curtain into her half of the suite. He looked like the Sean Penn character in "Dead Man Walking" leaving his cell for the last time. Her lights went out. Then Shaundra flicked off her light, took my hand and pulled me over to her bed.

What more can I say? It was my first time, an event which, if you're lucky, goes down as one of the most exciting, moving moments of your life. I was lucky.

The next afternoon, Noah and I dragged ourselves out of our respective beds, got dressed, promised to call the girls and let ourselves out into a rainy Saturday afternoon on University Place.

We got slices and took the R train home, but neither of us talked about what had happened. I was positive that Noah hated me forever, and who could blame him? Now that I was calm and relaxed and un-horny in that unique post-First Time way, I realized that I'd really gone too far. I felt really bad, but there was nothing I could do. I had bullied my best friend into an act for which he simply hadn't been ready.

When we got back to Carmen Hall from an expedition that had begun 24 hours earlier, we found our floormates gathered around the lounge TV by the Modern Lovers mural, drinking beer and eating donuts. "Yo, Ted!" my roommate Paul shouted. "Where you two been all night?" Acne-scarred faces looked up expectantly.

"We got laid!" Noah shouted, breaking out into a huge grin. "It was the best fucking thing that's ever happened to me!"

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BRUCE
BOMBS

"Take 'Em All"

Hot off the tarmac is the new U.S. BOMBS LP called "Never Mind The Open Minds, Here's The U.S. Bombs." This album has some real good songs on it, some of which you have heard, and some you probably have not. You that have had the pleasure of seeing the BOMBS live will of course recognize "Retreads" and the anthemic "U.S. Bombs". "Slow Down" has some hooks in it that you will want to check out. Go see the U.S. BOMBS as they tour in support of this record. Good fun when experienced live in clubland!

From the "City of Brotherly Love", that's right, Philadelphia, comes a very strong oi band called BOVVER 96. This outfit is fronted by Deidre and she sings her ass off on this rockin' street slab! BOVVER 96 calls this "Ghetto Oi" and it's got a lot of power in the fast oi tunes with solid bass, drums and guitar provided by Jeff, Juston and Andy. This band seems to be extremely confident on this release. We should expect more great street punk from BOVVER 96.

There's plenty of punk mayhem provided this month by THE GENERICS out of Englishtown, NJ. This is fast punk rock with righteous politics in place. People are directed to correspond with the likes of: Amnesty International, People For The Ethical Treatment Of Animals, and Men Against Sexist Society to name a few. The music has a hard edge and relentless punk bristles all over its suburban ass. Give a listen my cretins!

Howling down out of Toronto, Ontario, Canada comes the SPAZMS. This is feisty punk rock with lickety-split rhythm section and female vocals percolating along on top with dramatic air about the songs. The tempo is upbeat with occasional time-changes to see if you are paying attention. Judging from the pictures included in the sleeve there is much madness displayed during live performances. Lyrics from the SPAZMS theme song go somethin' like this: "We can't see straight, We're in quite a state, Much worse than you think, So buy us a drink." Good stuff!

Some fine Polish punk outta Chicago comes to you courtesy of JINX. This is fast guitar type, STIFF LITTLE FINGERS/ SHAM 69, of punk rock sung and played with enthusiasm. Listen to the lead off track "Talking Shit" (About Me) Quite good! The "B" side starts off with "Injured Pollocks Reserve". Another snappy number with the punk rock just lopping along comfortably complete with harmonies and stuff.

An interesting compilation is provided this month by Peter Parzinger of Berlin, Germany. Mr. Parzinger brought you the "Back To Front" series of compilation with Barny of Incognito Records. The new compilation is called "Break The Rules #7". Some stand-out tracks on side one are: BLEACH BOYS (1982 UK) "Stocking Clad Nazi Death Squad Bitches" and "Death Before Disco", PAST (1982 Sweden) doing "Reagan and I.R.A." and DEMOB (1982 UK) doing "No Room For You". Turn this instant collector-geek item over and you have some more fresh meat: MARIONETZ doing "Wir Sind Die Marionetz", MACHINES (1978 UK) doin' "You Better Hear" and "Everything's Technical", YOUNG IDENTITIES (1980 Australia) playing "New Trends" and INCEST BROTHERS (1980 Sweden) with the fuckin' rocker "Ajo Ajo". Whew! More difficult records amassed on an expensive compilation. Lucky you.

Just to be Maudlin and friggin' seasonal, the great HUMPERS presented a red heart shaped disk with a smokin' title tune "Plastique Valentine". This fucker rocks from the onset and reminds one that when it comes to the **rock** part of **punk rock**, THE HUMPERS are among the best in the business!

ELECTRIC FRANKENSTEIN has generously made their EP "The Time Is Now", previously only available on 10", easy to find in the 12" format. Now it is complete with the Mint One and Demolition Derby 7" recordings on the flipside. Some good shit here! Hey! Did you catch ELECTRIC FRANKENSTEIN on their recent Western mini tour? They fuckin' rip! Some of those old VERBAL ABUSE fans are idiots and the show would be a lot more fun if they would just stay home and watch "Smoky and the Bandit" movies like they do the rest of the year.

Those unruly fucks THE CANDY SNATCHERS have a really good single out on Rude A.'s (JAKKPOT) American Punk Records label outta Baltimore. The "A" side is a good original tune called "Bum Me Out", produced by Steve Baise in all his glory. The "B" side is a high energy SAINTS cover, "Lost And Found". Go get this rockin' little bitch!

In the "stab from the past department" you've got to find the fabulous 7 song 12" EP by 63 MONROE called "N.F.G.". This June 1980 gem from London, Ontario, Canada is brilliant all the way through! The studio side has two strong originals "Give Em Up" and "After" and an UNDERTONES cover "Teenage Kicks", but the real shit is on side two, the live side! The songs "Cyanide", "Goodbye Guyana" and "Hijack Victim", stand as a legacy to the brief spurt this band, originally known as N.F.G., had. Fast, well crafted punk songs with lots of youthful vim and vigor.

Number two on the must have 12" list is the DUM DUM BOYS LP called "Let There Be Noise". Yow! This is one fully locked and loaded punk rock frenzy! These young New Zealanders harnessed the STOOGES irreverent mania and made a killer LP in May of 1981. All bad music for bad people, with guitars that murder! Listen to the title cut "Let There Be Noise", "Running Scared" and then "Idiot Boy". These three cuts will make a believer outta you!

For you punk rockers that haven't managed to find an original copy of THE VILETONES "Screamin' Fist", here's a reissue that avails you of the opportunity to listen to one of the best punk songs from any country at any time! The country was Canada. The year was 1977. This is so amazing! Try to overlook that tired old hippie artwork that Kozik does on the cover - the record is mandatory!

The best Purple Onion show in many months occurred recently when the REDUCERS, the WORKIN' STIFFS, and THE STITCHES destroyed that venerable nite-spot. The fucked-up crazy punk rock continued all weekend with the addition of the LOWDOWNS at Gilman and ONE MAN ARMY at the Chameleon. Quite a combination of miscreants with the WORKIN' STIFFS and the STITCHES together! It was the tag-team from hell! Much punk rock dancing (if you can use that term) and much consumption of alcohol was observed. The STITCHES performed all the hits! "16" is, of course, where all participants end up on the floor, "You Tear Me Out" and "Livin' At One Hundred And Ten" are two good ones you should watch for. "Vibrator Buzz" keeps gettin better and better! It's always a treat to hear "Television Addict", "Better Off Dead" and "She's A Floozey Of The Neighborhood". It was a rollicking good time - catch the WORKIN' STIFFS on tour now. Buy the products from the STITCHES and the WORKIN' STIFFS. You will be glad you did. So will they.

'Till next month... See ya round... See ya in hell!

NetPunk

with Mark Hanford

April is international punk month here at MRR (not really, I just made that up) and with that in mind, I thought I'd give you a whole slew of international punk sites to browse so that you can find out about punk rock in exotic and faraway lands. Lotsa interesting stuff here, so enjoy.

First off is a website dedicated to a big punkfest coming up in Sweden on May 30th and 31st. It's called Bollnaspunken 97, and is gonna feature 30 bands or so, over two days. Better yet, it's only gonna cost the equivalent of about 7 bucks USD and camping will be free. In additional, all the proceeds are suppose to benefit anti-fascist organizations. You can find out more about it online (including a list of bands) at http://hem.passagen.se/wigren/bp97.html . A good portion of the site is in Swedish, but part of it has been translated for us monolingual types.

The next few web sites I got from Dirk Gomez in Germany. He e-mailed me with a whole bunch of cool international punk links to share. Hell, with help like that, this column practically writes himself. I owe you one Dirk — remind me to buy you an Oly if you're ever in the states.

Bad Vugum Records in Finland has a decent website for their label, which carries some pretty cool art-core stuff. They have an online catalog here, along with homepages for many of the bands on their label including Deep Turtle and Radiopuhelimet. You'll find the Bad Vugum website at http://www.lpg.fi/badvugum/ .

Next on our worldwide tour we head to Israel for the Too Drunk to Punk website (http://194.90.149.4/harel/toodrunk/toodrunk.htm) with everything you ever wanted to know about Israeli punk but were afraid to ask. Cool punk pictures, a list of many Israeli punk bands, links to other punk/HC sites, and other info about the projects that Harel (the TDtP author) is involved in. In addition, Harel has offered limited space for other punk bands to put info up about their projects, so if you're in a band and need some exposure, here's your chance.

Now it's on to Germany for the Ox Onzine online fanzine. This zine has a good start, though it is still my opinion that you should NEVER put up a link on your page to another page that simply says "under construction" (major pet peeve alert!). Anyway, Ox has news, reviews, online Java chat, articles, German concert lists, links, and other stuff related to the world of punk rock. You'll find Ox at http://king.dom.de/ox/ .

There's a homepage for Lithuanian hardcore (proving that the web is certainly getting more and more popular with punks) at http://www.cust.lt/hc/ . It is kind of basic at this point, but does have a bit of information and also includes links to a couple of other Baltic web sites — Tornis records in Latvia (check it out!!) at http://www.cs.fmf.lu.lv/~sd30060/tornis/ and the Lithuanian punkzine KNK (http://www.soften.ktu.lt/~kaleck/KoksNorsKelias/).

Moving from Europe to Japan, there's a site called J-Underground (http://cs.is.saga-u.ac.jp/laboratory/kusano/irman/bands.html) that has a bunch of stuff about Japanese punk bands, including Garlic Boys, Melt Banana, Copass Grinderz, Hi-Standard, and a whole bunch of others. Also at J-Underground is Kamikaze, a zine about the Japanese HC/Punk scene. This is the best site I've seen dedicated to Japanese punk, which has always excited the spazz in me.

Now, it's off to Latin America to

check out the Latin American Ska PunkHardcore bands page (http://sphc.simplenet.com/latin/) which at this point is mostly a list of addresses for Latin American punk bands, labels, etc. though the band section does have links to a dozen or so punk bands from places such as Argentina, Mexico, Peru, and Uruguay. Nice start, and nice to see more of the world represented on the net.

Here are a few stateside sites for you to browse this month (I could give you more European sites, but I really wanted to let you know about the following as well). First up is Kate Cooties site with excerpts from her zine Cooties. There is a ton of information here, and you will spend lots of times reading, looking at pictures, and linking to other places that Kate wants you to see. This is a great example of exactly how a web page should be put together, with a lot of text and interesting stuff everywhere you look. You'll find Cooties at http://www.livenet.net/~cooties/index.htm but beware of girl germs!

The idea strikes me as funny, but there is a site called the Punk Guitar Archive with a bunch of guitar tabs that show you how to play your favorite punk rock tunes. Correct me if I'm wrong, but if a song needs tabs to understand how to play it, then it certainly can't qualify as punk. Can it? They also have a chat feature where you can talk to others logged onto their pages, so if you're just dying to learn how to play an old DK or Germs tune, or want to learn the latest from the McRackins or NoFX, then I suppose this is the place to turn to. You'll find the Punk Guitar Archive at http://www.execulink.com/~rizzard/archive.htm .

Well, that is gonna do it for this issue, and I'm sorry I talked about music so much. I won't let that happen again next month, because as we all know, punk isn't about music. You can e-mail me at hanford@primenet.com or write me at PO Box 8059; Santa Cruz, CA 95061. As always, all past, present, and future columns are on my web pages at http://www.primenet.com/~hanford/maximum.html . See you next month.

KARIN GEMBUS

... diamonds aren't necessarily forever...

☆ ☆ ☆ ☆ ☆

Dateline: Mexico City

Bugs, bugs, bugs, bugs, bugs everywhere. VW Beetles, that is. I've never seen so many careening through the streets — and the streets here are narrow laned with obstacles abounding: deeply trenched street coverings (in years gone by these were called manholes), pedestrians, double-parked vehicles, stalled vehicles, plumes of leaded exhaust, potholes... Even though I mention "lanes," lanes as we know them in the U.S. pretty much don't exist. People drive where they want to drive, and not all streets have painted demarcations of "lanes," even the wide 6-"laners." It may seem a bit chaotic at first glance (or second or third), but traffic (and I do mean traffic) flows, drivers indicate and life generally goes by without major incident. As far as the bugs go, I'd wager to say they're three out of five cars on the streets here. I heard there's a VW plant in the state of Puebla, just to the south, and a bug costs something like 30,000 pesos, or just under $4,000 U.S. today. I guess that's "affordable," even when the daily minimum wage in Mexico is 30 pesos (just under $4 U.S. today). Not that you'd ever jump into a taxi down here — the metro system is far reaching and efficient and costs 1.30 pesos for one way, transfers included — but if you do, you have a choice of green bugs and yellow bugs. Green equals more ecologically sound, as these run on unleaded gasoline (sin magna); the yellows use leaded fuel.

Mexico City is really cool. I owe a lot of my appreciative view to my hosts, who have shown me parts of this area that I probably wouldn't have merely come across on my own. Sure I've seen some of the big stuff: The Zócalo, Mexico City's old city center, the Aztec's city of Tenochtitlán, and its Temple Mayor and Museo del Templo Mayor; Las Pyrámides at Teotihuacán, one of which, la Pyrámide del Sol, is the third largest in the world, behind Egypt's Cheops and Cholula in the Mexican state of Puebla; museums like Museo Nacional de Antropología y Historia (Huge, huge, huge. You can wander for hours here; knowing Spanish is a plus because almost all the enlightening explanations are in Spanish, and you can learn tons and tons about Mexico's ancient peoples.) and the Museo Frida Kahlo (Super, super inspiring. It's full of neat-o, weird collections of stuff that she and Diego Rivera amassed over the years, paintings, pottery, books, papier-maché objects, all on display in her colorful, airy, bright home in Coyoacán.); the artisan market of Ciudadela, where craftspeople sell all sorts of wares (guitars, blankets, pottery and these cool papier-maché monsters called alebrijes that are all the rage); the punk rock hang called el Chopo, which is out of control with people on Saturdays. Here you find tons of stalls with people selling their favorite music (mostly cassettes). You can even find Rancid shirts!

One spot that's worth mentioning that's way off the beaten path (i.e. not in my Lonely Planet book) is an oasis of a place two hours south of Mexico City in the state of Morelos. It's called Las Estacas. (If you're in the area, seriously, you must not must not must not miss this one!) Getting there is pretty crazy. After you leave the highway, you go through town after dusty little town, little communities complete with the requisite skinny, malnourished farm animals ambling along the roadside, trodden sugar cane (having fallen from big open trucks belching black, heavy smoke) strewn in the road, and topes everywhere. Un tope is a speed bump. Speed bumps here come in many, many shapes and sizes. Among this type of setting, if you've made all the right turns, you suddenly find yourself approaching Las Estacas, a park that has as its focal point the source of the Río Verde, a small, clear, refreshing river offering swimming and diving to interested parties. I found it to be a fantastic scream. The setting is gorgeous, and diving from a 2-meter rock ledge into blue and black bubbling water below you is a decent rush!

Even though some of Mexico City makes me feel like I could be in any huge city in the U.S. or anywhere, other aspects feel really foreign and take some acclimating. There are little things, like pedestrians pretty much never have the right of way, even when it's your light that's green. That may be true for New York City, too, but in San Francisco, cars'll stop for you almost anywhere!

The pollution here is an atrocity. I haven't spent enough time in L.A. to educately compare the two, but I have a feeling Mexico City has some of the worst air quality in the world. The city takes action to curb the problem, but the system is so rife with bribery that not a big difference is made. For instance, a reading of 250 IMECA (Índice Metropolitana de Calidad de Aire) points is supposed to trigger an atmospheric contigency plan where vehicle use is cut drastically, factories have to reduce operation activity, people are told to stay indoors at certain time of the day, etc., but I'm told the government doesn't really bother until IMECA reaches 400! Even then, factories bribe officials so they can maintain operation as usual.

Drivers run red lights so frequently that I joke that red means go. If you're at a stoplight and no one's coming at you from a potentially dangerous direction, you go (and I'm not just talking right on red...)! Unlike our stiff penalties for running reds, here, IF you get caught (I can't imagine getting "caught"), you hand the police officer some pesos and you're on your way. Very simple. As Javier, one of my hosts, says, "There are some advantages to the Third World."

CRIME. Crime is rampant. It's happened where someone throws a snake, supposedly poisonous, into a car, thus frenzying the driver, the driver hops out of the car, and the carjacker hops in and drives away with a new car. (As you may imagine, most people drive with their doors locked and their windows rolled up pretty far— also a good anti-pollution tactic.)

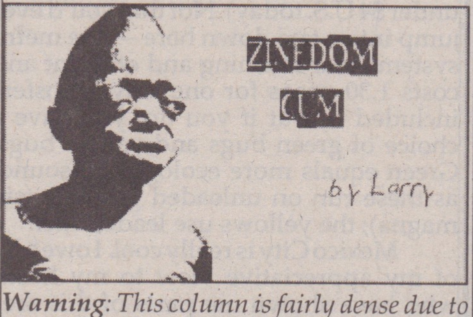
Threats of assassination seem to be a common occurence, as perhaps they would be in a country whose history is peppered with a myriad of assassinations in top-level politics. (Sure, the U.S. has this too, but the C.I.A. tries hard to keep things a bit more cleanly under wrap from the general public.) One thing that hit the news last week involved two rivaling TV news stations. A reporter of the bigger accused the manager of the smaller of having ties with Carlos Salinas' brother (a big, bad deal). Said manager's chiropractor leaked to the news that the boss guy said he wanted to hire someone to get rid of said reporter. As of yet, no deaths.

Pickpocketing and robberies are le goút du jour. It happened, it happens, it will happen. A couple days ago, a woman living in the apartment complex where I'm staying was robbed of her money, jewelry and watch at gun point in the tiny, usually locked parking lot downstairs. The next day I was on a packed metro at Zócalo station with my Mexican friend Irina, and I got robbed blind. The astonishing part of it for me was that I didn't feel a thing. These people are professionals! All the paper money on me was lifted, both pesos and U.S. dollars, plus my favorite Nikon, which was INSIDE my backpack — poof — gone, vanished. You don't exactly grin and bear it, but you learn fast about adopting a new strategy of defense that works in your new, unfamiliar environment. After I got stung, every friend that I've met down here came forth with a personal story of getting robbed. It happens all the time, and it's pretty much accepted that it's going to happen all the time.

PUNK ROCK. I ran into Lenin from Los Crudos at El Chopo. He's in Mexico because he couldn't get back into the U.S. directly after Crudos' European tour. I got an earful of good tour stories. He wants to head to Italy as soon as possible, and I understand that Crudos is looking for a new bass player. A couple days after el Chopo, we found ourselves, incredibly randomly, on the same metro train in the same car at the same moment. That's a pretty bizarre happening in a city of 20-plus million people (largest city in the world)!

I've been to a couple Hog practices. Hog is Javier, Alberto, Isaac and Carlos, and they play some grovelling sizzlers of songs with memorable melody intact. They'd way fit into the East Bay scene, with bands like Ojo Rojo and Eldopa. They want to get a 7" out, but the costs for a project like that here are almost prohibitive. I wish them the best of luck! They just played a show last night with AK-47 at a place called Alicia, kind of resembling Berkeley's Gilman St. It seems to be the closest thing to a DIY-type outlet, accommodating punk rock bands, artists, piercers, tattoo artists... the whole gamut.

Heading south tomorrow, so perhaps I'll hit you next with tales from Oaxaca or Chiapas or la Ruta Maya. ¡Nos vemos!



Warning: This column is fairly dense due to all of the information offered regarding large scale zine distribution. It is in no way complete. I understand that this might not apply to many zine editors reading this, and others may disagree when it comes to dealing with companies such Fine Print or Desert Moon. It's your decision whether or not you want to throw your hat into the ring. I'm simply offering the information , my personal experiences and contact addresses.

Large scale zine distribution is a nightmare. The demands on the publisher increase exponentially and most zines are forced to play along. For example, Fine Print requires the zines they carry to have a UPC code, which you can buy through them for $175 (which can pay for through zine sells, so you don't actually have to come up with the cash. To buy a UPC code on your own costs $250.), or they can hand-apply their own UPC code for 20¢ an issue, which is very expensive when you do the math. I'll get more into UPC's later in this column. Of course some zines are able to skirt around dealing with the larger distributors. **HeartattaCk** is a perfect example. They print 10,000 and deal directly with their readers. Since HaC's cover price is 25¢, no for-profit distributor would bother. Besides, many of the copies are given away for free, so it's almost besides the point. But **HaC** is lucky because they cover most of their costs through advertising. Zines like **Murder Can Be Fun**, **ANSWER Me!** and **Temp Slave** don't accept paid ads, so they need to sell their issues.

Before attempting to deal with any large distributor, here are a few things you should expect. Consider yourself lucky if the distributor sells two-thirds of your order. The first time someone orders 100 copies of your new issue is pretty exciting, but orders don't necessarily equal sales no matter how hard you or the distributor works.

I hate to say this, but expect to bug people for your money. First off, most distributors, large and small, usually work with 60 day consignment. Unless your zine comes out either monthly or bi-monthly, I would cut these people some slack on the 60 days. It benefits you in the long run because it give the distributor more time to sell your zine. I always cut people slack because I realize that the check will probably not be sent for two to four weeks after I call. Maybe I'm lucky, because I've heard some real horror stories with some distributors waiting six months to bother to pay. The only large distributor to burn me was Buried Treasure, and they ripped off a lot of people for a lot more than the $150 they owe me. I've actually been ripped off by more DIY distributors that have wrote these pleading letters claiming to be so involved in their local scene and how they want to sell my zine at shows. Some have really good intentions and weren't responsible, while a couple I believe were outright thieves and used the DIY label to gain trust.

I'm not suggesting to mistrust everyone that offers to help sell your zine, but here are a few tips to avoid being burned. Ask for a catalog, or what other zines they're carrying. If the person seems shady, write to those zines and ask how the person has been working out. Ask the person where they intend to sell the zines? Shows? Local stores? Mail order? Try to be aware.

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Before I describe the large zine distributors, here are a few tips. Try to send two different issues with a letter describing your zine, price (even if it is clearly stated on the cover), frequency and contents of the issues. You should wait about two weeks and follow up with a phone call. The contact info will be listed at the end of this column.

Although you should never tailor your zine for distributors or advertisers, be warned, they are looking for certain qualities in the zines they distribute. Keep in mind there are exceptions for everything. Larger distributors are mostly looking for full-size zines with either full color covers or some spot color. Also, I hate to say this, but cover price can make a difference. As you very well know, Tim raised the cover price of **MRR** because distributors were having a hard time meeting costs with a $2 cover. Just so you know, the average distributor mark up would be somewhere around 15¢ for a zine with a $2 cover.

The largest zine distributors are Fine Print, IPD, Ubiquity and Desert Moon. Big Top is a new large scale distributor that's handling **Ben is Dead** now, and Darby seems happy with them.

Of the big four, I've dealt with two, Fine Print and Ubiquity. Both pay 45 percent of the cover price (if your zine is $2, that means they pay 90¢ per issue). I've heard complaints against all of them. It's my understanding that IPD and Desert Moon carry either large, professional zines/magazines or those that have made a name for themselves (**MRR** is a perfect example). I always send a sample of my latest issue to both IPD and Desert Moon, but they've always responded with a "thanks, but no thanks" letter. I doubt I'll bother with them in the future.

I distributed two issues of **Genetic Disorder** through Ubiquity but decided to drop them because there seemed to be some problems. They ordered 100 of the first issue and ended up selling 40-50 copies, then increased their order to 130, and sold approximately the same amount. The copies they sold barely covered the postage, and Ubiquity, like Fine Print, DOES NOT DO RETURNS. In other words, they either recycle or destroy the unsold copies of your zine. I wouldn't have a problem if they were ordering 75 and selling 60 copies, but destroying 90 copies of my zine is not only expensive, but painful.

Fine Print is probably the most recognized large-scale zine distributor because they take smaller titles. FP does have several restrictions. First off, they now require that zines have a UPC code. I bought a UPC code from them with the money they owe me from my last issue, so I didn't have to come up with any cash. As for the debate whether or not UPC symbols are punk, you have to make up your own mind. Obviously if you're press run is under 2,000 copies, you won't have to bother. With my zine, FP is the only distributor I use the symbol for, and I hand apply the symbol as a sticker, rather than include it as part of my cover artwork.

Fine Print, similar to Ubiquity, pays 60 days AFTER your next issue is delivered. For someone like me whose zine comes out once or twice a year, that means no cash for sold copies for 14 months after the issue came out. Last fall FP tried to switch to sending checks for smaller amounts for sold copies, but reverted back to their 60 day policy.

There has also been a huge backlash against Fine Print in the past couple of years. Jim Goad of **ANSWER Me!**, Keffo of **Temp Slave** and Bob of **Second Guess** have all pointed out problems with FP. The accusations on alt.zines are basically Fine Print is delaying payments to small publishers to keep up with the money owed to the larger zines/magazines. The people at **2600**, a hacker zine and one of FP's best sellers, were having big problems with payment last December. At the time they were owed money for three issues and had no money to pay their winter issue. I'll report back in a couple of months about the outcome.

I think I've saved myself from any headaches by dealing with them cautiously. Also, because I don't sell most of my zines through one distributor, there's no one that will break me if they go out of business (anyone remember the Rough Trade disaster of the '80s?) Before my last issue came out, they called and said they currently had orders for 600 copies! Their previous order was for 250. Knowing that they don't do returns, I agreed to send them 400. My reasoning is it's better for them to sell 350 and only destroy 50 copies, rather than sell 500 and destroy 100. At this time, I've sold approximately 360 of the 400 copies.

I spoke to someone at Fine Print and she said the problems usually arise from either a misunderstanding or lack of communication. If anyone has a problem, she asked they call to try to work out a solution.

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There are large record distributors that also carry zines. I've used Dutch East in the past, but dropped them because they were selling 10-15 of the 25 I was sending them, and it took forever to get paid. I've been using Get Hip for a while. They were selling about half of the 50 or so they would order, so I cut their order in half, and was doing fine until this last issue. I think they sold 7 out of 25. I wrote them a letter asking if there is anything I can do to help with sales, but they haven't responded yet. I have the feeling **Genetic Disorder** didn't sell well because they're so specialized. Because Get Hip focuses on garage punk, they people they deal with might not want my zine, but another fanzine like **Ugly Things** sells like gangbusters through Get Hip. Both Dutch East and Get Hip do full returns.

People have a love/hate relationship when it comes to distributing zines through Tower. Although **Fuck Tooth** is distributed through Tower, Jen Angel has suggested that people steal her zine from the store because she'll still be paid. She's also smart enough to encourage people who picked up her zine for the first time at Tower to order it direct next time. But to play the devil's advocate, Tower doesn't require a UPC code, they give you the option of full returns or covers, and the they do have an impressive zine selection. That's all due to the hard work of their zine buyer, Doug Biggart. I'm sure if Doug left Tower, everything would change. He realizes that the store makes their money from **Spin** and **Rolling Stone**, and that allows him to help out small publishers. Personally, I try to buy as many of my zines from independently owned record stores, but San Diego isn't a zine friendly town. The local stores try to carry as much stuff as possible, but only the popular titles sell. I've seen unsold issues of **Teen Fag** sit on the shelf at the record store near my house for a year before the copies were finally pulled. Tower is the only place in San Diego I can find copies of **Fuck Tooth**, **Cometbus**, **Factsheet Five**, **Murder Can Be Fun**, and ton of lesser known zines.

Here are the address and contact information:

Big Top, 833 Market St. #602, San Francisco, CA 94103. Phone 415-974-1544

Desert Moon, 1226 A Calle de Commercio, Santa Fe, NM 87501. Phone 800-547-0182

Dutch East, 81 N. Forest Ave., Rockville Centre, NY 11570. Phone 212-675-0922

Fine Print, 500 Pampa Dr., Austin, TX 78752. Phone 800-874-7082

Get Hip, Columbus and Preble Aves., Pittsburgh, PA 15233. Phone 412-231-4766

IPD, 674 Via del la Valle, Solana Beach, CA 92075. Phone 800-999-1170 x443

Tower, 2605 Del Monte St., West Sacramento, CA 95691. Phone 916-373-2561

Ubiquity, 607 Degraw St., Brooklyn, NY 11217. Phone 718-875-5491

For thorough list of zine distributors, check out the Kill Zines web site at www.killzine.com

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One of the best new zines I've seen in a while is **Static**. The zine's motto is something like "Work sabotage is as easy as sticking a stapler in your pocket," and the contents, written with caustic humor, deal mostly with pranks, work sabotage and scamming . The editor Sqeaky wrote about being caught shoplifting, and went as far as interviewing the undercover agent that busted him. There’s plenty of stories about dickhead bosses and how the employees would either scam, steal, slack and/or disrupt their work place, some with hilarious results. There’s also fake consumer complaint letters and tips on prank calling and gypping parking meters. Squeaky and Nono Girl also interview Jawbreaker, Mike Park of Skankin’ Pickle, Judd and Pam from “the Real World” I’m positive the entire issue and inserts were printed on stolen paper. (Price: $3. **Static**, PO Box 420902, San Francisco, CA 94142)

I wouldn’t be surprised if everyone has seen a copy of **Big Bang** #1 by the time this column is printed. The two people behind this printed 40,000 copies of issue #1, and plan on printing 25,000 of their next issue, with double the page count of #1, and every issue is free. How, you ask? A full page ad sells for $375, a half page goes for $175!

Issue #1 tries to come off as this “us” versus the big bad corporations and mall-rats that ruin the scene. When will people get over it? Band interviews include Pink Lincolns, Propagandhi and Winston Smith, while the majority of the record review sections covers the pop punk glut. Most of the columns were mildly interesting, but I didn’t see anything original. Dave does get extra points for trying to do a little muckraking with the Dr. Strange interview where Bill (Dr. Strange) talks about his dealings with Guttermouth, Face to Face and Voodoo Glow Skulls; and defending himself against Joe Escalante of the Vandals. But I found myself asking, “Who the fuck cares?” Guttermouth and the Vandals both suck big time and no one gives a shit. Sure I feel bad that Dr. Strange was ripped off, but there are a lot of shitheads in the world and he just had the misfortune of signing a few to his label. I hate to point this out, but the same people that buy Guttermouth and Vandals CDs are the same people that bought Dave’s god-awful “Punk Sucks” compilation, featuring a handful of bands that Dave and Ben both rallied against both in their zine.

Here’s my big punk rock challenge for **Big Bang**: please print the number of sales of “Punk Sucks” and the profit made from the comp and how much was divided between the bands. My low estimate is $55,000. I figured 15,000 copies sold at $6, minus $2 for manufacturing costs and I’ll subtract $5,000 for phone calls and postage. And if you really have a problem with bands like Blink 182 and Unwritten Law, why don’t you remove their tracks from your CD? (Send $1 in cash or stamps to **Big Bang**, PO Box 11746, Anaheim, CA 92817)

I can be reached at PO Box 15237, San Diego, CA 92175, or email <harmon1@mail.sdsu.edu>. Please include a stamp for a reply.

DIY
HELPFUL HINTS

The Art of Soundproofing

Believe me: A little sound proofing shuts up bitchy, nosy fucks. It keeps the damn neighbors happy and can be accomplished in a day. The materials are cheap- free if the cards are played right, and I might be a little strange but I think building shit is fun. All of these materials can be found wherever people are found, but college areas are best. People have different views on college, but I don’t care. Go, don’t go: It really is not the point here. The point is that it’s assumed that one can get to a college area- the crucial element being the high congregation of kids renting places to live and then moving. The end of the school year and the start of it are best of coarse, but there’s always peaple moving around in these areas, traveling light, and ditching couches, matresses, chairs, and carpeting after “that drunk kid” pukes on it or the kid down the hall causes a big fire after falling asleep smoking a joint or something. Now one also has people in these areas that hate the kids and call the cops all the time and are not amused by 4 kids “rehearsing” at 3 in the morning drunk on wine. So what to do about this “situation”?

Get the bandmates off their lazy asses, find a practice room, and start gathering up the aforementioned items. Cushions, carpet, carpet padding, and the key element: Grab as many matresses as possible! Shoot for 10 or so. These will be used to make walls or put on already existing walls. When these “wells” dry up run down to the local carpet store and clear out the dumpster. Carpet stores constantly throw away brand new carpet scraps and padding. This stuff is very useful. If building a “sound room”, for example a 10'x15' room in a 40'x40' basement a few more things are needed; some 2"x4"'s or the equivilent, and a door or plywood to use as door something. Grab some helpers, a hammer and nails, a saw, drill, some inch and a half counter-sunk drywall screws, this magazine, and get going. If handy at this kind of shit I think the seed has been planted. If not I’ll give a little more detail.

If this sound prevention technique is being done in an “existing” room (bedroom, etc.) skip this paragraph!]] If building a room one needs 1st to figure out the dimentions, we’ll say 10’x15' for explc1nclcion purposes. Take the ‘"x4"’s and build a base around the bottom. If the space has a problem with water leaking into it a raised floor can be built. Attach the wood with the screws, for if the band has to move out of the space a drill will remove the screws in no time and the practice room can be reassembled very easily. Now the same type of base needs to be attached to the ceiling.10'x15'-directly above the other base. One can “square” off the corners with a T-square if they are a perfectionist. Now measure out 2"x4" to run between these bases from the floor to the ceiling. The more braces the stronger the structure. When finished you will have the framework of your room looking very much like the beginning stages of a house being built, etc. Now to attach a door. This part may be a little tricky for some, so the communication lines with dad or a neighbor might come in to play. So with 2"x4"'s one needs to measure the door aquired, and build a frame to fit. Go look at the front door or garage for “inspiration”. The hardware store will have hinges and a multitude of locking devices to suit this purpose. Door knobs are nice if someone can swing setting that up. The key thing here is to leave a bit of space so the door can open and shut easily, but not too much space, for the point of this operation as a whole is to block sound. Now the skeleton of the room is built. Use the door a couple of times and wallow in the feeling of accomplishment. Now go get the matresses.

The matresses will be verticallv fastened to the outside of the fame- if using an existing room to the walls. Duct tape, good old fashioned rope, and hooks are all suitable methods of fastening. Troubleshooting: If the matresses don’t fit properly just bend them,overlap them, or for the truly adventurous cut them down to size with wire cutters. This also goes for water pipes and things like that that stand in your way. Cut the matresses, not the water pipes and electrical wires smart guy. Be creative- use that brain. And in the end you will have what amounts to a room of matresses. Now for the perfection. Note: If an existing room exists don't rule out the idea of still building another room inside of it. The "dead space" betwen the walls and the walls of matresses really helps to silencethe bass frequencies. Now th finishing touches.

This is where the carpeting, padding, and cushions come into play. The amount of soundproofing desired determines how much of these materials one will need. Believe me, much noise is already being soaked up by the matresses, but by filling in the cracks with the foam an carpeting, carpeting the ceiling and the floor, a layer on the door, and the edges of the door if desired, any nearby windows, and hell: While at it the walls can be carpeted for "a little extra". Basically the room is complete. Have a mate pound on a snare drum inside of the room. Then try to figure out where the leaks are. Continue adding a little more here an there until "all is quiet".

Job well done! Get a lamp, the gear, the band, and some cigarettes and test it out. No more bitching neighbors, fines, or hassles. This room will not only block the sound but the music played in it will sound good as well; a great place to record. All that fucking serious talk and unentertaining construction talk is now over. No more discussion of tools or screws marring these pages. We now return to the regularly scheduled, wildly entertaing, and witty columns expected.

Thanks to Ken, Derek, and Matt for technical guidance, and "Flying" Eric "Fuck" for the "manpower" and the fast drumbeats expected of him. If any problems come up during construction, or if you just need a friend write: Ken H. of CHEATIN' HUSSIES fame at pob 3401 Kent, Ohio 44240. Or call at (302)678-2031. Don't prank call me unless you've got a clever one.

STRANGE OOZE

COUNTDOWN TO THE MILLENNIUM

John J. Kohut

Special Edition: Your Taxes At Work

Imagine this was you

According to a fiscal 1995 audit by the General Accounting Office, the IRS "cannot reconcile the accounting records it keeps on individual taxpayers with the $1.4 trillion in revenues it collected or the $122 billion in refunds it paid." Further, the IRS has no idea of just how accurate its estimate that it's owed $113 billion in overdue taxes really is. Also, it can't accurately verify how it spent $3 billion.

It's the New Mother Nature takin' over

The U.S. Forest Service has begun painting newly exposed rocks along highways where construction or landslides have disturbed them. The reasoning behind the "rock colorization" projects is the apparent belief that sometimes it takes too long for the rocks to weather, or change color, naturally.

But they're the really, really strong plastic bags

In 1994 an internal Department of Energy study determined that there were 26 metric tons of plutonium scraps and fragments in the department's nuclear weapons facilities that posed "significant hazards to workers, the public and the environment." Plutonium was found to be stored in more than 64,387 individual plastic bags, metal food cans, canisters, drums, and glass bottles. Some of the canisters are unsealed and some of the drums are unmarked. Oh yes, and some of the containers have started to break and/or decompose.

I don't know, I just don't feel any safer

According to a Department of Energy Office of the Inspector General report, over the years the department's laboratories have been stockpiling weapons, including 84 grenade launchers, 493 submachine guns, 457 shotguns, 5,168 handguns and 90 armored personnel carriers. It averages out to about four weapons per each lab security officer. Apparently it's all hard to keep track of because at Oak Ridge National Laboratory in Tennessee a visit by auditors determined that one of the lab's 10 armored vehicles was nowhere to be found.

And it's never happened before or since

In 1996 the General Accounting Office determined that the Pentagon's Military Sealift Command had spent $260 a piece to repair 10 table lamps on board a ship while the cost of buying new lamps was only $210 each.

Mink if ya got 'em

According to a 1996 report, the U.S. army has spent more than $5 million to determine if minks get sick when they are fed a nerve gas byproduct. The testing is to determine whether state environmental standards can be reduced for the cleanup of the Rocky Mountain Arsenal. Reducing the standards means the Army can save about $7 million for its part of the cleanup. After spending about $8,100 per mink, it was determined that the byproduct did not harm the health of the minks. However, the director of the project said, "If you look at what we spent per mink, the cost was terrible. At some point, you wonder why all this is necessary. When you think about spending tax dollars on something, you wonder if there aren't better things than this."

The Answers: Run, Move, & a real pissed off look

In 1995 the interest group Citizens Against Government Waste reported that the National Institute of Mental Health funded studies such as: "Israeli Reactions to Scud Attacks During the Gulf War" - Cost: $16,913; "Human Response to Repeated Floods" - Cost: $76, 971; and a $104,055 study to determine how people communicate using facial expressions. According to the grant proposal on the last one, "It can be difficult for people to control their facial expressions because they cannot see their own faces."

When being on hold is deductible

According to the General Accounting Office, between the years 1989 to 1994 the "percentage of taxpayers' calls that IRS assistors answered ranged from 50% in fiscal 1989 to 23% in fiscal year 1994." The agency found that the problem is not just at tax time but continues year-long. The annual number of "abandoned" calls - those who dial into the IRS assistance system and never receive an answer - rose to six million in 1994 from 2.4 million in 1989.

We've been hearing rumors about something called Teapot Dome. We'll have to look into it.

The Federal Election Commission spent seven years investigating the 1988 presidential campaign of former president George Bush trying to determine the legality of some contributions received by his campaign organization [namely money received from the National Republican Committee and 18 state party committees to pay for 16 trips]. By December 1995 the FEC determined first, that the campaign had received $223,000 in illegal contributions, and second, that it was too late to penalize the campaign. Instead, it sent the campaign's lawyers a letter warning them to "take steps to ensure that this kind of activity does not occur in the future."

Hey stupid!

In 1995 the U.S. Forest Service made an announcement about a job opening for a fire-prevention technician. It read in part, "Only applicants who do not meet the [Office of Personnel Management] qualifications requirements will be considered."

Its my turn to go Kaboom!

In September of 1994 the House Armed Services Committee conducted a survey of U.S. military units around the world to determine how various commands dealt with dwindling funds since it is the last month of the governments fiscal year. Among their findings was the fact that a battalion of the 2nd Armored Division at Fort Hood, Texas, decided to save fuel costs by conducting tank battle exercises in a new way. The tank platoons would drive out to the battlefield and park. The crews would then dismount but stay in a group, pretending to still be in their tanks. Then they would proceed with their training exercises, walking around the battlefield, pretending to all be in their tanks.

Sammy, for you Ill make a special deal, but only cause were friends.

According to a General Accounting Office report, the prices for spare parts for the Air Forces C-17 transport plane rose dramatically once the main contractor, McDonnell Douglas Corp., took over the manufacture of some parts after it became concerned about meeting deadlines. Thus, a door hook originally produced by a subcontractor for $389, rose in price to $8,842 when produced by McDonnell Douglas. A door hinge that originally cost the Air Force $31 from the subcontractor, then rose to $2,187 a piece when manufactured by the main contractor. An aluminum handle rose in cost from $60 to $1,206. McDonnell Douglas repaid the Air Force $182,000 after an audit found the discrepancies. The GAO report only looked at 32 parts of the four-million-part C-17.

In 1995 the federal government spent $5.6 billion to maintain the security of top secret documents. [That figure does not reflect the money spent by the Central Intelligence Agency, which did not make its costs public.] That is just for maintenance, with only less than one percent involved in the cost of declassification of these documents. By law all documents more than 25 years old are ready for declassification. Current estimates are that there is now a backup of more than one billion pages awaiting declassification.

WAIT! WAIT! WAIT!

A report in late 1996 found that construction was continuing on several military installations that either had been closed for years or were on the list of facilities due to be closed shortly. Thus, at Fort Sheridan near Chicago, a facility on the original base closing list that had been shit for three years, the construction was scheduled to begin for a $3.3 million-addition to some buildings used by the Navy. In Orlando, Florida, the Navy spent $13 million for a dining hall and personnel center on a base that would be closed within two years. The San Diego Naval Training Center opened a new $5.1 million chapel to graduate its last class, since it would close the following year. A Pentagon official explained that according to the terms of some of its construction contracts, its more expensive to break the contract and stop construction than to go ahead with it anyway.

But you can eat off those floors!

The chief of maintenance at the Federal Reserve has an annual salary of $163,800. The places the salary higher than that received by the secretaries of either the State or Defense Departments and higher than that of the Federal Reserve Chairman himself. Okay, the maintenance chief also oversees the mail-room, food services, procurement and security. But a Cabinet Secretary earns a paltry $148,400 a year!

Most Expensive Door Stop

The environmental impact report prepared by the Department of Energy on various proposals for new ways to use the governments Nevada Test Site (home of atomic weapons testing) cost the department $10 million to produce. The first printing of 2,000 copies comes in a ten-volume set weighing over 15 pounds. It includes, among other things, a 160-page appendix listing the names used by three American Indian tribes for 170 animals and 364 plants in the region. It also has an appendix listing the names of everyone on the initial distribution list to receive the report. And it was all scheduled to be made available via the Internet.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere.Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

Teenage Suicide

WITH NICK FITT

Ebonics.

Look at that word and think for about thirty seconds. I would like think that most of you reading this have the same reaction to it as I do, or at least a similar one. I would like to think that people into punk rock or whatever know about current issues and examine them critically.

Ebonics is the name given to what linguists call "black vernacular English". It was given that name in the early 1970s as a combination of "ebony" and "phonics". While it was given it's current name in the early 70s, it dates back further than that.

"Ebonics" dates back to the 16th century when black Africans were taken to America as slaves. They were not allowed to keep their own language, as it was looked upon as a bastard, mongrel language. Furthermore, if they could all speak a language that the master couldn't, escape would be much easier. Basically, the slaves applied their grammatical rules (i.e., word order, conjugation of verbs, etc.) to our language. This causes a difference between the simple sentence "I shall go to the store" in standard English and "I be needin' to go to da store" in Ebonics.

Phonics also played an important part in the development of "Ebonics". For instance, in Western African languages there is not (as there is not in most European languages) a "th" sound like there is in English. What is the closest thing to "th"? Either "d" or "t". Mix all this in with years of captivity, mostly in the South, and you get "Ebonics".

My mother is a linguist. Therefore, on the matter of "Ebonics" I have been somewhat enlightened, you could say. My mother educated me at a very early age not to make fun of the way that black people (and later Southeast Asian and Latino people) spoke English. Racism on any level was never tolerated at my house.

Recently, there has been quite a bit of to-do over "Ebonics", mostly stemming from the Oakland School Board's decision that the fact that most black students speak in "Ebonics" around the home and in school that this makes "Ebonics" have something to do with race, and also makes "Ebonics" their "primary language". While the first part of this decision was taken out of the resolution later, it gives you a good idea of where the School Board is coming from.

The resolution essentially called for sensitivity training for teachers so that they could better understand how to deal with black students speaking Ebonics.

I am all for sensitivity training for teachers, but one has to look beneath the surface of this decision.

First of all, "Ebonics" is not a language. It is a dialect. In fact, most linguists agree that "Ebonics" and standard English are the same about 80% of the time. Furthermore, students in Oakland have no trouble speaking standard English. Everyone in the world, except those with language disabilities, has the ability to switch between how they speak around one person and how they speak around another. These manners of speaking around a certain crowd are called "registers". For instance; there is a black English (as in an English teacher who is black, not a teacher of "Ebonics") at my school. If you see him in the halls, talking to other students and faculty he speaks thus and so: "Yo man, where be Kyra at?

I'm needin' ta give huh sometin'!" However, when this same teacher goes before the school board for special funding he doesn't say "We be needin' mo' loot fo' books." He speaks, for lack of a better term, like a white man.

At the same time, it is important to recognize that "Ebonics" is *not slang*.

Second of all, examine the finer points of this resolution. The teachers have to pay for these sensitivity courses. The students are by and large insulted by the resolution. The parents are as well. Last year, the school system refused to pay for new teachers to reduce classroom size.

If this resolution had come about as the result of a teachers strike and included provisions for more funding, better and newer materials, smaller class sizes and an end to segregation in Oakland (most of the white students attend school in a separate district in Oakland called Piedmont, which is run by rick folk) I would be all for it, but the fact is, it wasn't. It was a top-down decision, imposed upon the people and students of Oakland. There was no mass movement for this measure. Also, look at the people who support this; President Clinton and his Republican Lite cohorts.

This is nothing more than an attempt to shift the attention of people away from the *real* problems of education and focus them on a false problem, and it should be seen as such.

Endnotes:

1. I apologize to any blacks who are offended by my gross misuse of their dialect.
2. I dedicate this column to my friend Sandy Hughes, who gave me the idea to actually write about something that means something.
3. If I write two more times about Scott Taylor from North Attleboro who worships the dark lord and plays bass he'll give me pants.
4. If you want to send me letters, demos, records and all that cool stuff you can do it by mailing it to 404A South Main Street, Attleboro, MA 02703. You can call me to book shows and whatever (508)226-3855.
5. If you want to book a band that will cancel a show the day before it, call the Toss-Offs, and make sure they're playing with a cock rock band soon so they have a dumb reason to cancel.
6. Jen Wright is still a fucking thief, no matter how many uninteresting calls she makes to my house late at night making 3rd grade insults about my column.
7. Two zines people ought to check out are Less Than One. It goes for a mere buck and two stamps, but man is it *thick*! Rad reviews an interviews that mainly cover grindcore, crust and powerviolence but also put some attention to garage. The most bang for your buck I've ever seen in a zine. Also, Nowhere Fast fanzine is put out by my friend Jen. She writes some really good insights on the Ethics of Shoplifting and Masterbation. Mostly a personal zine, but good even if you don't know her. Check out the comic strip in there by my friend Alana with a guy who looks like me but is really my friend Justin. You can get that one for a buck and a stamp. Less Than One: POB 104, Wilmas, CA 90748. Nowhere Fast: POB 235, Jericho, VT 05465.
8. If you know those name-stealing bastards from Wisconsin in the band The Cute and Fuzzy Bunnies, kill them and send me their spleens.

lali donovan
angst
torpor
~~inertia~~

I've had all these miniscule things running around in my head lately as far as column topics: little bits and pieces, dribs and drabs, somethings and somethings, I dunno whats exactly. I thought about writing about the decision by California voters to end Affirmative Action last November and the subsequent ramifications; but then I realized I was sick of knocking heads with arrogant, middle class white guys on Alt. Punk about the whole topic anyway. (Actually right now it seems to be a bunch of emittered guys bitching about the supposed evils of pregnant, unwed mothers "leeching" off of the welfare system. And debtaing: *Do magazines like Cosmopolitan contribute to the victimization and self-loathing of women, and should porn be banned.*) Then I thought about writing about how I was tired of hearing punx in George Will's clothing decrying Ebonics as the biggest evil to come down the educational pike since, I dunno, whatever the last big evil educational crisis was. New math perhaps or what was that math technique that was around in the 70's the kind where whiz-kids would be on the Today Show tapping out with their fingers, answers to six or seven digit long mathmatical problems. Now THAT I never understood. However I've given up writing my peevish little sloganeering rants, so no go on becoming a politico. I haven't been going to many shows lately so I can't talk about getting liquored up and bouncing around to some buncha rock n roll yahoos. My job is fine, my cats are fine, my records are fine, and I haven't bought any shoes lately. No one's opressed me of late, well I did fall on my butt outside a liquor store the other morning and some slimy men laughed at me. Noooo, I wasn't going to the liquor store at seven o'clock in the morning, thank you, I was walking by one my way to work and happened to slip in a pile of fresh pigeon caca. But short of being humiliated and ripping off my right kneecap - no great misadventures to report there either. Let's see no major epiphanies regarding romance, punk rock, or much of anything else to report for that matter. I am b-o-r-i-n-g. Boring.

However contrary to what that Ann R Key cretin will tell ya - I do happen to wear underpants, thank you.... quite nice ones too I might add.... *Humph!*

Been on a couple of vacations recently: took some time off to go on my annual trek to Florida where with each passing year I seem to have less and less desire to leave the house. I spent a lot of time playing around on my folk's computer trying to get past the seventh level of *"Descent"* - and deciding whether or not I should just kill off my *Guide-Bot* once and for all. I was rather disappointed when I quickly discovered that no matter how hard you try, not only can you unable to kill the hostages who you're there to rescue; if you fly upside down for too long especially on level three - I believe it was - you become rather disoriented and wanna barf. So much it would seem, for my fantasy of becoming a fighter jet pilot ....

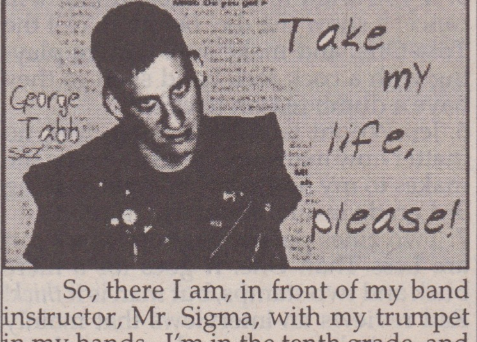
I also went and spent a week in what I'm hoping to make my new home next month; Austin, TX. Where I actually went to a couple of shows, drank a lot of cheap beer, frolicked around to a band or two, got a new tattoo of slot machine cherries to match my pals Zab and Hester, (We're now this quasi-girl gang of short, myopic record collectors. *Fear us.* Heh heh heh.) and generally had a wonderful time. A highlight of this trip was making a new pal named Rachel who does a very cool zine called ***Abuse*** - which is a not so subtle hint that you all should check it out - and who happens to own the largest pot roast masquerading as a cat I have ever met. Additionally Rachel is also the swell gal who introduced me to the secret pleasure of vacuuming in high heels and frou-frou peignoir type-lingerie. Unfortunately having three male roommates I haven't been able to try this out on a first hand basis, but as today's Saturday and while that may be all right for fighting in some of your books, it means cleaning my room and general domestic futzing. Perhaps tonight's the night to try out those new marabou slippers my mother bought me at X-mas..... What bands did I see - this being a magazine which is actually supposed to cover punk rock music, meaning I guess at some point I should stop babbling about bras and get down to brass tacks - I saw **MIKE AND THE MOLESTERS** a couple of times - made up of Joey Edwards (Little Deputy Rec's), an ex **SATAN,** I believe, and I'm not sure who else. We here at MRR World Punk Rock Domination HQs are supposed to interview at least one band a year; last summer I tried to make **THE MOLESTERS** my interview of the year. Unfortunately there was an ugly incidence involving a bottle of Everclear and someone passing out (no not me) so it didn't happen, same thing this year. Oy vey I give up.... Also saw another local band who happen to have - I think at least two EPs out now - **THE HAMMICKS** who I was told in no uncertain words are *"not new wave"*, but well I was new wave at one point in time and I'm here to tell you - those folks fit nicely into that generalization whether or not they like it. (And yes, of course I do mean new wave in the good sense of the word.) Also saw from Shreveport, **FRIG-A-GO-GO** - pleasant 60's frat ala **THE MAKERS**, minus the macho posturing and faux fisticuffs. They were one of those bands other people seemed really into, but didn't quite have enough oomph or raunch for this gal. The next night found me back at Emo's where Hester and I caught the last half of a band's set whose name escapes me now - decent 77 style stuff - **CRASH AND BURN** perhaps (??) as well as the **DEAD END CRUISERS** who have "The Look" of spiky dos and bondage a go-go down to perfection. Weird crowd tho' - full of dumb bald guys, with equally dumb bald guy patches adorning their dumb bald guy jackets which read- in Old English typeface no less "SKINHEAD"- *D'aarrr* I couldn't have figured that one out on my own puddin', I needed a patch to tell me why yer doin' the *flail o rama-scorpion-trapped-in-yer-panties dance o' death.* Hester and I however being of more genteel stuff danced around until it was time to go home and fall down for me and off to a party for her. Monday we wandered over to The Flamingo Cantina to catch **MIKE AND THE MOLLESTERS** - this time with Mike - and this time I screwed up the interview (no, not by passing out gentle reader - just by being an airhead) and a band I'd been hearing all sorts of good things about: **LOS TIGRES GUAPOS** (or Handsome Tigers for our less "continental" viewing audience). Good as I heard word of them to be; I think they may be putting something out on Toby Motard's new label - but the details are hazy at best; regardless, keep an eye peeled. Wednesday back to Emo's where I was subjected to some of theeee most god awful rock I have ever been forced to view. I think the band was called **VOLTAGE** - *"They sound just like old AC/DC (or was that Aerosmith?) ."* people had told me. *WHAT-ever* as they say. Wanky buttrock is wanky buttrock and fortunately for me we all decided to go home before crabbiness completely overcame me and I started yelling the obscenities which up until that point I had kept muttering under my breath. *"Rock on?"* thanks but no thanks.

All in all and excellent week spent buying records, drinking Pearl, seeing bands, and getting new tattoos. Yee haw. Also a big thank you, thank you to Mr. John Lowe for letting us sleep on his futon, and offers of making breakfast for the lovely Ms. Hester and myself.

One of the many things which makes Austin appeal so much to me *(besides (A.) that it's not in California, (B.) unlike SF of late there are shows I actually want to go to, and (C.) it's warm)* really nailed me the other day... I get up for work between six and six-thirty every morning, I also happen to live on a very loud and busy street, so a lot of the time I don't get great quality sleep, subsequently when something wakes me up before the appointed hour, I am one pissed off office drone. Well anyway that night in particular was a perfect example of non-primo sleep, and I was less than happy to be prematurelyawoken to the sound of a woman screaming. For those of you who don't live at 16th and Valencia the sound of a woman screaming is probably an unusual occurrence, for me it's not. Usually it's a lunatic yelling at nothing or in an instance or two it's been residents of the flop house two doors over engaging in scary bouts of domestic violence. Point being I'm woken up out of what had finally turned into some decent sleep by a woman screaming over and over again *"STOP IT*! **STOP IT!**" I lay there for a bit trying to gather my wits about me, then I pull myself out of my nice warm bed and go look out the window, where of course I can't see anything. I think *"Well I'll let someone else deal with this...."* (a horribly apathetic response if I've ever heard one). Unfortunately the screaming continues and I've become embittered enough that I'm thinking it must be some kind of junkie thing, and therefore fuck em'... However I'm still a decent enough person that the sound of a woman screaming *"STOP IT!"* freaks me out and I call 911. I explain the situation and they say they'll send someone out, I thank them and think *"Well at least one way or another it'll shut her up, and maybe I can get in another few minutes of sleep"* So the cops arrive, and of course there is no hurt woman as I had assumed - and it was a neighborhood wing nut screaming nonstop into a phone receiver a few doors down. And again, of course - there was no one actually on the other end of the line.

After six years of this crap - I've had enough. I want to live somewhere that's actually dark at night, where I can walk around in relative safety - fearing things like roving bands of raccoons, somewhere I don't have to worry about finding used needles on my doorstep or roof, a place where I can see sun sets in the evening instead of this damnable fog. Okay certainly I will continue to be something of a freakmagnet wherever I move; *"I'm a litlle freak magnet, short and stout. Here is my handle. Here is my spout."* But I'm done with feeling like there's this constant air of danger in my walking to go buy some groceries and get on the train for work. To hell with urban sprawl and living with hordes of gigantic Norwegian rats; I give up. Some people are meant to be Californians and then the rest of us aren't - nice place to visit I probably wouldn't want to live here again. I went on my last foray to Gilman Street this weekend, and realized that I won't miss a number of the things I cared about when I first moved here as a sprout. As I stood in line surrounded by five boys whose voices hadn't even changed yet - it was like listening to little mice with too much gelatin in their hair talk about things I know nothing about *"Squeak squeak squeak , so and so's a sellout. Squeak"* I realized I can't wait to get out of the West Coast. Pretty soon this bitterness completely over came me, and not knowing anyone to go to the bar with across the street with, and becoming more and more disturbed by seventeen year old girls in skin tight pleather pants, I decided to grab me a Diet Pepsi, a packet of candied peanuts and book it for home. There are some genuinely great people I'll miss here, but then those are the same people I'll be keeping in touch with regardless of where I live. I'm getting older so uprooting myself, the meowing furballs and stuff will get harder with each passing year. So as they say I'd better be getting out while the getting out's good.

Until next time buckaroos.



So, there I am, in front of my band instructor, Mr. Sigma, with my trumpet in my hands. I'm in the tenth grade, and nervous as hell.

"Are you ready to play the piece?" asks Mr. Sigma, for the third time, and kinda annoyed.

"Um, almost, just let me empty my spit-valve one more time."

I blow into the mouthpiece and just a little bit of drool comes out of the bottom tip of the trumpet. I look at Mr. Sigma as my saliva makes it's way to the floor of the school's rehearsal room. He looks pissed, even with his funny little mustache and bald spot.

"Are we ready, Mr. Tabb?" he demands.

"Okay," I say, and I feel my heart start to flutter.

"You've been fourth trumpet now for sometime," he explains, "and these auditions are being held for the entire school band to measure everyone's progress. I'm sure you'll do fine."

I looked him in the eyes and knew he was lying. He wasn't doing this to place me as a first, second, third or fourth trumpet, he wanted to see if I could play. And I was about to show him.

But let me back up a bit, as usual. I decided to play trumpet in the fourth grade. Long before my U.S. pins on my leather jacket, and big ass New York sneakers that could kick some ass. Actually, it wasn't me who decided. It was my dad. He decided that he wanted all his kids to play an instrument, so he could have the Tabb family band. He would tell us that one day we could have a recital, and all our neighbors and friends could come and see us. We'd be like the musical Brady Bunch. The Partridge Family. Or that nazi family with Julie Andrews in it. What ever.

"George," I remember my dad saying to me, "what instrument do you want to play?"

I told him that I didn't know. He told me I had to decide on one right then and there. I thought about it for a few seconds.

"Flute," I said, because I knew the case was tiny, easy to carry, and easy to lose. I also knew only girls played it, and that would mean I'd get to sit next to them. Hopefully. And not Randy. The only male flute player in the school. Sissy.

"Your sister already plays that, and besides, you should play a man's instrument", my dad explained.

"Um, piccolo," I said, because that was even smaller, easier to carry, and really easy to lose. Plus, I knew it would piss off my dad.

"Listen you little faggot," my dad yelled, "play a man's instrument. Like the tuba, the Drum, or the trombone."

I thought about all of those. The tuba was way too fucking big, and there was no way in hell I was gonna carry that around, plus the guys who played it looked like pussies what with their mouths all puffed out and stuff. And the drum? Even in fourth grade I knew that only dopes and crazy people played drums. So I picked the trombone. It was huge, and had a huge case, but it was kinda cool. It slid up and down, in and out. And for some reason, that excited me. Also, you could sit behind someone, and hit them in the head by extending the damn thing.

"Then trombone it is," said my dad.

The next day at school, I was stuck with the trumpet. It turns out all the other kids already picked trombone. Oh well.

So I go to the store, and rent a trumpet. I look at the damn thing, and it looks stupid. But not too hard. I mean, it only had three buttons on it, compared to the flute, or clarinet, oboe, or even saxophone. Easy. Three buttons, three notes. How hard could that be. And then there was the mouth piece. It was really heavy, and I knew it would come in as a good weapon on the school bus against some of the bullies.

I bring home the trumpet and show my dad. He says that the trumpet is not exactly what he wanted for me, but it will do. Then he takes out a bugle, and starts to play that wake-up song you hear in army movies. Only it sounds horrible. Our two Great Danes run out of the room howling, with our poodle, Peachy, right behind them. Then my step-mother starts screaming, "Lester, stop making that noise, you sound like a horse farting."

My dad, insulted, continued to play, and then played something else I didn't, or couldn't recognize. But thinking back on it, I swear it was "Deutchland Deutchland, Uber Alles".

My band teacher, instructor, leader, whatever, from fourth to ninth grade was Mr. Harper. And Mr. Harper ruled. Big time. During band rehearsals, he managed to keep a bunch of untalented youth entertained by telling funny jokes, and actually taught some of the kids some songs. But during separate instrument rehearsals, well, that's where he glowed.

And he glowed good. From the booze. I was a fourth trumpet, and remained that way for, well, for my entire trumpet career. Fourth meant last trumpet. And there were usually only three or four fourth trumpets, and I was always the last. Fourth of the fourth. And I liked it that way. No pressure. No expectations. No work. No rehearsal.

Well, actually, I did try to rehearse at home. My dad, and stepmother made me purchase a "cone", which is a thing that blocks the noise from the trumpet so you could hardly hear it. So I'd go to my room, blow in the damn thing for a few seconds, then stop and read comic books. An hour later I'd go downstairs, and my parents would tell me they were proud of me for rehearsing a full hour. Shmucks.

"Suicide is painless, and it comes in many stages," Mr. Harper would sing to us fourth trumpets at our little rehearsals every week. It was the theme from M.A.S.H. With the words. We'd try and play along on our horns, and he'd wave us off, and then continue to sing. Then he'd take huge swigs from a bottle of Jack Daniels, and say, "Oh yeah!". He was like this middle-aged decent looking guy, and sometimes he'd pass the bottle around to us kids. But we were much older by the time that happened. At least the sixth grade.

Besides teaching us how to drink whisky, and sing songs about killing ourselves, Mr. Harper tried to teach us sheet music. Like how to read it. Almost all the other kids understood it. But not me. It was like reading fucking Chinese to me. All these fucking lines, and squiggly marks. I may as well have been reading Martian. But I didn't let the other kids know I was musically dyslexic. I just acted like I could read the music, and went along with everyone else. Mr. Harper tried explaining Clefs, and timing, and rests to me, but I didn't get it. Like chemistry. So instead, he just told me to play along, and fake it. And I did. Well sort of.

During our little fourth trumpet rehearsals, all the kids would play the songs, and I didn't. I would always complain that my braces hurt, or that I had the flu or something. Mr. Harper would say that was quite all right, offer me a swig, and I'd sit there happy for the whole rehearsal. And the other fourth trumpets didn't seem to care. Probably because they were fourth trumpets. On the same musical evolutionary scale as me.

As Mr. Harper would direct the trumpets, I'd watch his hand go up and down, and round and round, in a sort of drunken haze. He had this huge lump on his wrist the size of a golf ball and one day, when I was drunk enough, I asked him about it.

"That's my cyst," he told me, "my doctors say I'm gonna get gangrene, and all, but I don't care". And then he took a drink.

I didn't know what gangrene was at the time, but it certainly sounded cool to me.

"Cool," I said to Mr. Harper.

"Oh yeah Georgie baby," he said back to me, and then started singing "Suicide is Painless" to me. What a guy.

As the years went by, Mr. Harper and I grew closer and closer. The guy kinda took me under his wing, and told me all sorts of neat adult stuff. About

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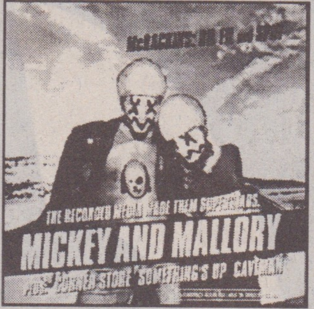
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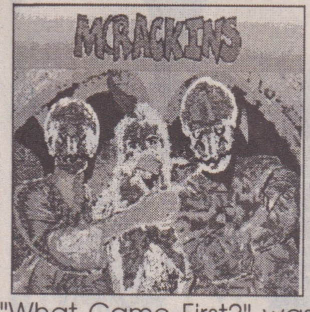

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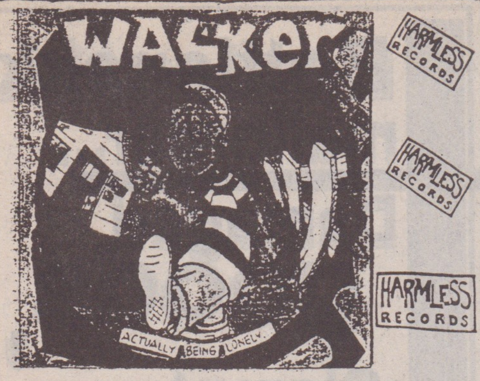
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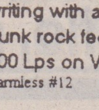

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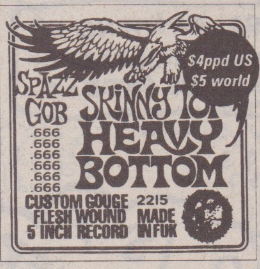
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women and all. In fact, he liked me so much, he set up private rehearsals for me only, and for two years, I rehearsed alone with Mr. Harper. With none of the other trumpets. He had told the principal, and other teachers, and my parents, that I needed private help playing, and that he, a nice guy, would help me. I liked it because it got me out of any class I couldn't stand at the time. Usually math, or P.E.

Our rehearsals were great. I'd walk in, and he'd be drinking already. I'd start to take out my trumpet, and he'd tell me to put the damn thing away, then offer me a swig. Then he'd tell me the facts of life. Or, the facts of his life. How he had gotten laid the night before, how his hand was in the process of falling off, and how dying wasn't so bad, that it was, in fact, something to look forward to. He'd then drink some more, and finally make me take out my trumpet, where upon he'd hold it up, look at it, and tell me it was a "fine horn". Then he'd play the theme from M.A.S.H., and some Louie Armstrong stuff. The guy was a great musician. I bet if he'd been born later, he'd have been playing punk rock.

During full band rehearsals, Mr. Harper was also my pal. While all the other kids were playing along to some John Phillips Susa song, or something, I'd just look at the music sheet, move my fingers, and make believe I was playing. I wouldn't make a sound. Not one. I'd look like I was, but I wouldn't. I'd puff out my cheeks, blow spit into my trumpet, so I could drain it a lot, and look like I actually knew what I was doing. Mr. Harper taught me all that. And no one noticed. Not anyone. They all thought I was playing along with them. It was great.

"You know, George," said Mr. Harper one day at one of our private rehearsals, "one day you are gonna get caught. One day someone is gonna find out you can't play, and then there's gonna be trouble."

I just looked at him.

"And just remember George," explained Mr. Harper, with all seriousness, "that suicide is painless", and with that, he took a swig, shouted "Oh yeah!", then started to sing the song, and finished it on my trumpet.

When I finally made it to high school, I knew I'd miss the guy.

The first day there, we had band rehearsal. Well, auditions. To see where we'd be placed in the school band. I remember when Mr. Sigma called out my name, he asked me what trumpet I wanted to play. I said "fourth". He looked at me, shocked, and asked why I wanted to be that "good" of a horn player. I didn't recognize his irony, and asked if I could be fifth or sixth. He didn't smile.

So, there I was, in the band rehearsal room, alone with Mr. Sigma, emptying my spit-valve.

"You've been fourth trumpet for sometime, I can see from your records, Mr. Tabb," explained Mr. Sigma, "let's hear you play."

I looked at the sheet music, felt my heart flutter, and knew that the shit was about to hit the fan. I had gotten away with not playing for years, but now I was caught. Alone with the band director. I couldn't fake this. So I prepared to blow into the trumpet, but first I emptied the spit-valve again.

"Okay," said Mr. Sigma, holding up his band director thingy, "a one, and a two, and a three and a.."

And that's when I put my trumpet on my lap.

"You can't play, can you?", said Mr. Sigma.

"Nope," I said, as I looked at my trumpet on my lap, ashamed.

"I figured as much. When we rehearsed earlier, I saw that you weren't playing. You weren't even faking it good."

I said nothing, but felt rage swell up inside of me. If there was one thing I was good at, that Mr. Harper taught me, it was faking it. But this putz was telling me I wasn't even good at that.

"Look, George," he said with some what of a smile, "the truth of the matter is this, we need all the instruments in this band we can get. We are a marching band as well as a recital band. Just fake it along as you have been, and I'll let you slide this year. But next year you're out. We need you this year because we are competing in the marching nationals held up in Toronto. What do you think?"

I thought about just quitting the band right that second, but then I thought about my dad. He'd kick my ass. Also, I thought about all the cute chicks in the band. Especially that Clarinet player, Alexi, and the way her instrument lay perfectly between her breasts, as the mouth piece rested nicely between her lips.

"It's a deal", I said to Mr. Sigma. And then we shook hands.

That year, the tenth grade, Mr. Sigma gave me study hall instead of separate trumpet section rehearsal, and I was the school's first "Fifth Trumpet". I faked playing many recitals, but did actually learn to march pretty well. We did get to go to Canada, where I got my first back rub by a girl, and where the band took third in the nationals. At the end of the school year, Mr. Sigma told me it was a pleasure not hearing me play, and he was looking forward to not seeing me the next year.

As it turns out, he didn't have to worry. My dad packed up the family and moved us to Florida. When I arrived down there, and saw what I was about to face, for some reason I thought of Mr. Harper. His gangrene hand, his whisky, and that song he'd always sing to me. So I began to sing it to myself. "Suicide Is Painless".

Take My Life, Please.

Endnotes:

1. Okay. Got lots of records, and saw lots and lots of bands lately. The records include ones from Germany's own Sonic Dolls, also, the In Crowd, Moral Crux, The Kebabs, The Mustangs, Kitty Badass, SNFU, The Hysterics (their new one) and plenty more. These records rock. I also got a Ramones Bootleg from Argentina on Verano Al Rojo Vivo Records called "Adios Ramones". It is a recording of their last show down there, and holy motherfucker, does it rock. Wow! And the guy who sent it to me is awesome! As far as live bands I've seen, Well, The Injections, Nobodys, Egghead, Hysterics, Dyslexics, Jerk-Offs, Dick Army, Gotohells, The Heartdrops, Stop, Hevy Floe, Marky Ramone And The Intruders, Felonieus Punk, Blanks 77, Wretched Ones, The Severed, Sea Monkeys, Quincy Punx, Swinging Utters, Wives, Heap, and lots of others are PUNK ROCK!!!!!

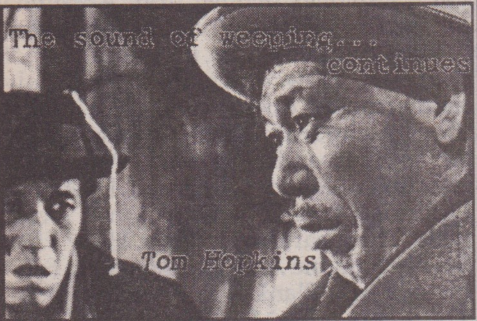
2. Zines. Naked Blue (send a buck or something) at Rachel/744 Madeira Ave/Coral Gables, Florida/33134 rocks. It's funny and has an interview with this real fucking dork who wears U.S. Pins. Also, a zine called Skazzunk from Philly rocks. Like Naked Blue, I guess send a buck to Skazzunk/P.O. Box 474/Gladwyne, PA 19035. They also have an inteview with that guy. But both zines have lots more entertaining and informative stuff besides that.

3. You can still write me at P.O. Box 323, Village Station, New York, N.Y., 10014, or e-mail me at furygeo@aol.com. You may now also e-mail Evan, our bass player of Furious George at parkluck @aol.com. Write him lots and lots of letters so he doesn't feel lonely. He loves the mail. And the punk rock. And the Twinkies. And of course, all of you.

4. Speaking of which, we have some new Blanks 77 "terms" this month, courtesy of the Blanks 77, of course. I think they should start a language called "Blanksonics". It should be taught in school. Anyway, when you think you are gonna get laid, or want to, say to the other person, "(insert name here), sex is inevitable". It works like a charm. Also, along with "you go", "you love the punk rock", "you love the sex", and "what ever", try saying to a bartender, "Give me the PRJ". That's Punk Rock Juice. It's Cranberry Juice and Vodka, if you are Mike Blank. Or Cranberry and Malibu rum if you are Rennee Blank, or their roadie/sex-puppet, Dean-

Dean, The Sex Machine. If ya see these guys on the road, give them your support. They work real hard, and Mike Blank needs the money for his fourth wife, and tenth kid.

5. Um, I guess that's about it this month. I just personally want to thank everyone out there who has been there for us during these last few turbulent monthes. I love you all, and thank you from the bottom of my heart. Okay, I better shutup now. Tim is gonna start calling me a hippie again. Oh yeah, and Happy Birthday to the twins, Dave and Erica Harrison! You Go!



I find it pretty hard to believe, but people are actually beginning to sniff around the emo scene in the hopes of cashing in. Epitaph has recently taken over the manufacturing and distribution of the Crank! label. I guess with the eminent collapse of the punk market a little diversifying of the portfolio is good for business. Does this mean the TOTAL CHAOS and CHRISTIE FRONT DRIVE tour we've all been waiting for may be a reality now? Keep your fingers crossed.

SURFACE "Posthumous" EP - Motherfucker! What we've got here is the American FINGERPRINT. Crazed vocals which rip along only to suddenly stop and speak a sentence or two before beginning again. The music follows the vocals most of the time with the same intensity and use only a slight bit of metal, much like the SWING KIDS. From the info with the EP this label appears to be on the verge of putting out some awesome shit. (Catchphraze, P.O. Box 533, Waddell, AZ 85355)

WEEP "Waste" EP - Ah, what a name. Emo-hardcore form France with the mad anguished vocals common to bands from there, and at times there's a second speaking vocalist. The music tends to move slowly with a lot of guitar emphasis, and thankfully not much of the slow to fast emo sound. The lyrics are in English and are all on the personal level. (132 Cours Gambetta, 33150 Bourdeaux, FRANCE)

DROWNING ROOM "The Divinity Syndrome" EP - This is metal laden hardcore somewhat akin to CONVERGE and STARKWEATHER. Pretty decent stuff except when the vocals start being sung in this whiny, nasally voice. Lots of crunchy guitar and plenty of slowing down for some kick boxing in the pit. (Trip Machine, P.O. Box 36, NY, NY 10956)

MENACE DEMENT "Papa" LP - Here's a band that I don't think ever got the attention it deserved. A few years ago an EP was released on Vermiform but didn't seem as well received as the hardcore stuff the label put out at the same time, which is too bad. It still holds its own now and is still available. I can't say that I've enjoyed this release as much, due only to the length. The music here has a slow, dirge heaviness I can't help but compare to the MELVINS. Really great female vocals, like Exene Cervenka stayed up for a week before going to the studio. This is a five year old recording which leaves me wondering if perhaps there's an LPs worth of MANACLED material waiting for us. (Vermiform)

AZURE/CERULEAN split and CERULEAN "Delta Connection" EP - I believe that there are some mismatched labels on the split EP which led to a bit of confusion. AZURE has moved along nicely from the first EP I heard where things went form mid paced hardcore to all out hectic screaming and playing. The music has gone totally to manic emo-ness with the singer now being just extremely brutal, with an urgency that saves some of the more cliched lyrics. So nice. CERULEAN play in a slowed down manner, that if sped up would surely remind me of the HATED. Long songs that aren't very memorable. (Crooners Club, Helmhotzstr. 35, 39112 Madeburg, GERMANY)

MAKE UP "After dark" LP - To say that "I just don't get it" would be an understatement. Many try to promote this as some sort of punk gospel music, I guess due to the "testifying" vocal style. The music has a soul based approach in a very bare bones style. I don't think this band would ever be drooled over as they are now were there not NATION OF ULYSSES members in the line up. And while I'm really not into the fashion thing, this is at least interesting and fresh. Oh, and to their credit, even if their fans are sullen and crabby, the members all helped clean up after they played Epicenter last summer. (Dischord, 3819 Beecher St., N.W., Washington D.C. 20007-1802)

NEW DAY RISING 2xEP - There is such an awesome mix of styles going on here. At times there's the crunch of straight up hardcore, the chaos of MEREL and the sung lyrics of newer bands like ANASARCA. This definitely kept my attention. The lyrics are politically inspired, though put through the emo decoder ring. Good shit. (Upheaval, 23 Donegal Place, Hamilton, Ontario, L9A 4Z6, CANADA)

DAVENPORT "Quadruple Overtime" EP- I'll be goddamned if this isn't JESUS LIZARD with slow soft parts. (Peas Kor, P.O. Box 81116, Pittsburgh, PA 15217)

NEVER ONLY ONCE "Saving Grace" CD - I'm getting so used to spazzed out frantic shit that this bands use of the traditional verse/chorus approach threw me for a second. There's lots of crunch here though never registering on the mosh-o-meter. The vocals are somewhat reminiscent of INSIDE OUT, but they're sung here. (Pressure Point, P.O. Box 907, Colchester, VT 05446)

SPRINGHILL "Windmill" EP - If these boys had sent this in it might've been reviewed normally, but it's here since I bought it on my own and the label is fairly emo. This'll surely get your booty moving since this has all the awesome rocking aspects of AVAIL. Occasionally there's some jangly guitar similar to those on the RUSTY JAMES EP. There's supposed to be an LP soon and I hope they don't lose any of the energy. (Love, Wulwesstrasse 11, 28203 Bremen, GERMANY)

MONOCHROME "Prozak Barrio" EP - If there are two things that I don't like it's the jazz pretension of HOOVER and the combo of crunchy hardcore and a trained female singer as found in ASHES. So I was surprised at how much I enjoyed this. On both sides there is a jazzed out build up of music (even a saxophone) that bursts out at the end to heavy, churning hardcore with vocals right out of ASHES. A nice change of pace from the U.O.A thing. If this record had lips I'd kiss it. (X-mist, Leonhardstr. 18a, 72202 Nagold, GERMANY)

The mid-west and western states of the U.S. have providing us with a number of bands whose music tends to be very soft, even when it gets loud. Most of the musicianship seems to me to be rather simple, though I've heard my musician friends going ga-ga over a lot of it. This stuff really doesn't appeal to me for the most part and even I have a really hard time seeing how it is connected to the greater punk scene. It's just too wimpy. Two records were sent in this month which fit the above description rather well: RAINER MARIA "1955" EP and SWEATER WEATHER/DAYS IN DECEMBER EP (Polyvinyl, P.O. Box 1885, Danville, IL 61834)

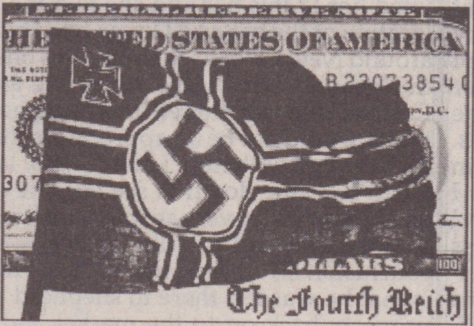
Now not all of this lighter stuff gets under my skin. Whenever the soft sounds are combined with a certain degree of energy then I'm often won over. Which brings me to the PROMISE RING who recently played in fair Frisco. Not only do these boys put the right amount of ummph in the soft emo sound, they also smile, jump around, and seem to genuinely enjoy playing live. They even succeeded in getting the usually comatose Frisco hipsters to tap their toes and even dance. Amazing! Well, that's all for now. Please keep sending your emo unmentionables to MRR for the column.

Endnotes.

1.Run out and get the HIS HERO IS GONE LP, it's incredible! I haven't been this excited about a hardcore album since the first BORN AGAINST LP.

2.Anyone with the HATED 2xEP interested in trading get in touch. 1950 McAllister #1, S.F. CA 94115.

3.A big shout out to the internet terrorists of the One Funk Crew.


THE UNITED STATES OF AMERICA
DOLLARS
The Fourth Reich

DE: Hello, my name's Dave Emory and it's my pleasure to be joined by Ed Haslam, the author of *Mary, Ferrie, and the Monkey Virus, the Story of an Underground Medical Laboratory* published in soft cover by the Wordsworth Press and copyright 1995. We've been detailing events that were going on in the City of New Orleans and which overlap the City of New Orleans, the Tulane University I should say, we've been talking about Dr. Alton Ochsner, an individual with more connections than a switchboard, very prominently connected in not only the City of New Orleans but also to Tulane University both in turn very significant for America's political national security and economic connections to Latin America. Ochsner was basically in charge of the Information Council of the Americas, a right–wing propaganda outfit with apparent intelligence connections that was involved with setting up an interview with Lee Harvey Oswald in which he proclaimed his Marxist, Leninist sympathies and that had much to do with tainting Oswald red and an event well–known to researches into the Kennedy assassination. We have been talking about an individual who was working for Alton Ochsner and also for Tulane University, Dr. Mary Sherman, one of the foremost names in American medicine although sadly overlooked in the 1950's and 60's, someone by the way who's work is still frequently cited in contemporary medical journals although she's been dead for more than 30 years. Is that not true?

EH: That is true. That is true.

DE: We have also been speaking about David Ferrie, the initial focus of Jim Garrison's investigation, an individual who was involved with U.S. Intelligence community's efforts against Fidel Castro and who also may very well have been involved with some of the events surrounding President Kennedy's assassination. We were talking about allegations by Perry Russo, that David Ferrie, and I personally believe these are absolutely accurate, that David Ferrie, Clay Shaw, Oswald and some anti–Castro Cubans were discussing how President Kennedy could be killed and we've been talking about Guy Bannister's Detective Agency an apparent intelligence front for which Lee...with which Lee Harvey Oswald was involved, for which David Ferrie certainly worked and which also as we've seen was connected with the Information Council of the Americas, Ed Butler, and through that to Alton Ochsner. As you mentioned, Ed Ochsner in many ways was sort of the glue that stuck many of these elements together. Now the title of your book talks about Mary, Ferrie and the Monkey Virus and indeed, it is fascinating and I think potentially enormously important fact that Mary Sherman, the brilliant cancer researcher, the medical pioneer, was apparently working with David Ferrie on a very strange project, could you tell us about that?

EH: Sure. When Garrison reconvened his investigation into the Kennedy assassination in 1966, his primary target was David Ferrie, because David had been associated with Lee Harvey Oswald and he had been involved in training anti–Castro Cubans for an assassination attempt on Fidel Castro. That made him an extremely suspicious person from Garrison's point of view. In the process of investigating David Ferrie, Garrison found out a lot of things about Ferrie that most people didn't know. One of the most interesting things, was that Ferrie was for some reason running a secret cancer lab and while Ferrie himself was a loose cannon with no medical, no formal medical training, the scale of the laboratory was remarkable because it had nearly 2,000 mice in it and it was determined by Garrison's investigators that Ferrie was involved with Dr. Mary Sherman in this effort. Now the inclusion of Dr. Mary Sherman, one of the most prominent cancer researchers in America, a professor at a medical school, a director of a cancer lab and a graduate of the University of Chicago Medical School, put a very serious twist on David Ferrie's cancer research. Further, they found a document in Ferrie's apartment when they arrested him which explained how to use viruses to cause cancer and Garrison was really only allowed one unedited interview during his 1960 JFK assassination, that was an interview in Playboy Magazine and in that October issue of Playboy Magazine, Garrison stated in unequivocal terms that his investigators had determined that David Ferrie was involved in this secret cancer experimentation with Dr. Mary Sherman.

DE: Bear in mind that Mary Sherman worked not only at Tulane Medical School, she taught there, she was an associate professor, but she worked for Alton Ochsner's clinic. In fact, Ochsner brought her to New Orleans.

EH: And that combination between David Ferrie and Mary Sherman was not only bizarre in terms of trying to understand what forces would pull these disparate people together, I mean Mary Sherman, a highly respected medical professional and David Ferrie, this loose cannon who was running around as a contraband pilot and private investigator for Guy Bannister and training Cubans to assassinate Castro, I mean what forces would pull them together? And that was really the crux of what drove me on the book. The second thing, was that also meant that Ferrie's cancer experiments were not loose hair–brain things, they were being conducted by a professional who really knew what she was doing and it wasn't until we found this treatise, in fact looking...I looked for over a year for this document that Garrison had mentioned in the Playboy interview and we finally found it in the National Archives because Garrison had given the document to the House Select Committee on Assassinations in 1979 and the National Archives had filed it away and it was released as part of this JFK assassination papers that came out after Oliver Stone's movie. So we were able to get the actual document and when you start to study that document, the first thing you'll understand is that David Ferrie did not write it. It was written by a leading edge, top of the line, cancer researcher working at the very highest levels of American medicine and how David Ferrie got it, is a question. But what it really meant was the capability that they had in their hands was to induce and create and transfer cancer from animal to animal.

DE: And specifically they were injecting mice with monkey viruses to induce cancer.

EH: That is correct. And that bit of information came to me from people very close to the Garrison investigation who I went to school with in New Orleans.

DE: You mentioned a fellow named Nicky

Chetta, the son of the coroner for New Orleans at that time.

EH: That's right. When Clay Shaw was acquitted in March of 1969, Chetta, who was a classmate of mine, was furious over it and we were all kind of furious over it in one way or another because we had seen how much the press had distorted and misrepresented everything that was going on and so Chetta really tried to set the record straight by telling us, his classmates, what was going on and his perspective on the investigation was through the eyes of his father, and his father was the coroner of the City of New Orleans. When David Ferrie died several days after the Garrison investigation became public, Dr. Chetta went over to Ferrie's apartment to investigate the scene and pronounce the cause of death, etc. on Ferrie and it was at that time that he observed all these women's dresses in Ferrie's closet, these priest vestments which Ferrie kept and all this medical equipment that was there in his apartment with a group of mice and Chetta's further explanation was that they had investigated other landlords and they had found out that Ferrie had thousands of mice and was working on some sort of big scale cancer project.

DE: We should note too that as something of an aside before we get to the laboratory, that when the House Select Committee on Assassinations turned in its final report, as badly compromised as it was, among the recommendations to the U.S. Department of Justice was that they begin investigating David Ferrie and the anti–Castro Cubans in New Orleans, vindicating Garrison after all the shit that was heaped on his head. I also think that Oliver Stone deserves a mighty tip of the hat for his heroic efforts in "JFK". He took a few artistic liberties in a few places but it was basically historically accurate and he got the Garrison treatment. He was dumped on and continues to be dumped on.

EH: Yeah, but before the movie was even released! [laughing]

DE: I know. I know. And I think both Garrison and Oliver Stone deserve a much more prominent place in American history than they will ever receive. They're both to me...this will sound a little corny, they're both to me real heroes. Back to the subject of this clandestine laboratory which is the major focal point of your book, Ed, as you began to develop the story, it appears that the relatively small number of mice in David Ferrie's apartment did not constitute a laboratory itself but rather an adjacent building was the real laboratory, could you tell us about that adjacent apartment or nearby apartment and how you came across that?

EH: Well, this is another fluke in my life which as interesting and unusual as the day I found Guy Bannister's files without looking for them. I was not looking for David Ferrie's apartment either. I was pursuing a pretty girl who I had met on a college campus at Tulane and she had just rented this new apartment not far from campus and I went over there and she had just moved in and the only piece of furniture she had was a water bed and it turned out that — I mean the apartment was really unusual in that everything, the floors had been stripped and revarnished and the walls had been sanded and repainted and everything was in absolutely mint condition but it still smelled. There was this strange smell in there. And so this girl, I was dating, Barbara, went downstairs at one point and talked to the old woman who lived in the basement and the old woman who lived in the basement indicated that there was something very strange going on up there and she kept saying this single sentence over and over again about those horrible men and the terrible things they did to those animals. Well this was an unusual experience in my life but it wasn't significant until I began my investigation 15 years later and discovered that David Ferrie lived across the street. Then I had to look at this apartment in relationship to David Ferrie and one of the other things that I was told, when I was at the apartment, was the apartment had been taken off of the market for about five years. Why would you take a piece of rental property off the market for five years?

DE: Certainly not a way to make money.

EH: That's right. It's not a way to make money. But it turned out that Ferrie's apartment across the street which also had the same smell of mice in it, was also taken off the market for five years.

DE: And we should bear in mind that was in this laboratory that David Ferrie was working with Dr. Mary Sherman of Tulane Medical School and the Ochsner Medical Clinic on injecting mice with monkey viruses to induce cancer. More about this laboratory and how you came across it Ed.

EH: Well, the first thing about the laboratory is the size of it. It was estimated that Ferrie had 2,000 mice. Now if you say, okay, how do you house 2,000 mice? Let's say we put five mice in a cage. That's 400 cages of mice. Now just imagine in the apartment or house that you're sitting listening to your radio right now, imagine putting 400 cages of mice into that facility and imagine the task of feeding them and cleaning up their cages after they pooped and peed and stuff on there and imagine the smell and then imagine injecting them with cancer–causing monkey viruses. You are not going to want to live in that apartment and that's why nobody lived in that apartment, it was a dedicated lab but it was located across the street from Ferrie's apartment so that Ferrie could keep an eye on it, could go over and make observations on it. So it was closely connected with Ferrie and Ferrie kept some mice back in his apartment and my guess these are mice he kept for breeding and control reasons and they were not injected with the monkey viruses.

DE: You mentioned an apparent anti–Castro Cuban named Miguel who was also sort of shepherding this laboratory and you also discussed the possibility that the lab may have doubled as a safe house.

EH: Yes. All that's accurate. One of the things that Barbara had told me was that there was this man upstairs who had invited her to this bar and she told me the location of the bar and I knew from being around New Orleans that that was one of the 'ground zero' spots where the anti–Castro Cubans gathered and I suggested that it would not be an appropriate thing for her to go with him. I met the guy later when he came down to see her one day and he worked in very suspicious circumstances, etc., and I really believe — my conclusion if I can just make it brief here, is that he was left there to shepherd this property back on to the market and he had been one of the anti–Castro Cubans that had been associated with David Ferrie who lived across the street. And they were all part of this underground railroad that brought these exiles up from Miami so that they could be trained by Guy Bannister and then sent back on, you know, military missions or paramilitary missions against Fidel Castro and his government.

DE: Now the lab, as you mentioned, was across the street from David Ferrie's apartment so he could keep an eye on it. It also was very centrally located, strategically located with regard to Mary Sherman's apartment and also with regard to the path that she would take to get to work at Tulane.

EH: If you just sort of looked at a map of the City of New Orleans and over on the left was Ochsner Clinic and you put an "A" there and over on the right was Tulane Medical School which is kind of downtown, you put a "B" there, this laboratory and David Ferrie's apartment was almost dead center between the two. And then if you just came down two miles down Louisiana Avenue, straight down from that lab, you were at Mary Sherman's apartment. So it was two miles from Mary Sherman's apartment and it was directly on a major road connecting her two offices so there was plenty of access and plenty of propinquity on it.

DE: You mentioned... you theorize about

the possibility that it may have been under the auspices of Guy Bannister's Detective Agency, an apparent Intelligence front among other things, that the laboratory was set up. Could you tell us a little about that?

EH: Sure. The puzzling question that really bothered me throughout the entire book is why would Mary Sherman associate herself with David Ferrie? And the possibility came up that maybe she had not done so voluntarily. Maybe this association was really an association between other people who were not in the picture, that these two people both reported to and Mary Sherman reported to Alton Ochsner and David Ferrie reported to Guy Bannister. Well, maybe it was the association between Alton Ochsner and Guy Bannister which we've already established through the files, etc., that was the real reason for Mary Sherman and David Ferrie to be associated together.

DE: Now Mary Sherman met an unhappy end just before the Warren Commission came to New Orleans to investigate the New Orleans' connections to the assassination. Could you tell us a little bit about... well, we're going to get to the precise physical circumstances, but this took place when, was it June of 1964?

EH: It was July 21st, 1964 and it was a front page murder story and if you ask anybody in New Orleans, the murder of Mary Sherman is the most sensational murder story that ever happened down there.

DE: In — and we're going to get more...get into the exact physical circumstances of her killing — as you began to pursue the David Ferrie/Mary Sherman connection and in turn began to look into the murder of Dr. Mary Sherman, you contacted a fellow whom you refer to as Big Mike who was well–connected with law enforcement in New Orleans and in your book you described that Big Mike got quite a surprise as he began trying to find out about that murder.

EH: Yeah, the investigation into the Mary Sherman murder was shut down. I mean obviously and overtly and from above with a lot of power. And... it disappeared. Everybody ran for cover after the power came down and that was in 1964. In 1972, seven years later, I asked a man who was an investigator for the District Attorney's office if he could secure a... or actually he volunteered to secure a copy of the police report on Mary Sherman. He had not been in town in 1964 when the murder happened and therefore he had not seen how badly it was shut down and he thought it was going to be a routine thing because he pulled police reports on murders all the time, because that's what he did for a living and I asked him, our first conversation was on Wednesday about 6 o'clock and on Friday at about 5 o'clock I talked to him the second time and the first time in our conversation he was confident and buoyant and he was going to get this report for me and there wasn't going to be a problem or anything else, and by Friday he was screaming at me on the telephone saying, "What the hell did you get me into? I have *never* seen flack like this. I have done *nothing* for the last 48 hours except explain why I want to see this report." And he said, "Do you know how stupid I found it when I told them it was a teenager who asked me for it? He was a friend of my daughter's?" At any rate, Big Mike tried to get the report and it blew up in his face and all it did for me was confirm that the rumors that I had heard about all the political heat and the cover–up on the Sherman murder were in fact true and that's why I had to pursue it later.

DE: Speaking of cover–ups or of the Dr. Mary Sherman murder, but in the — frankly I viewed it as a piece of propaganda, not journalism, but in the book *Case Closed* by Gerald Posner, one of the pieces of offal that the author floats in an attempt to debunk the notion that there was a conspiracy behind Kennedy's assassination, is the notion that the many curious deaths and suspicious murders that took place in connection with the investigation into Kennedy's assassination were not suspicious at all. On page 135 of your book you quote a section from Posner chapter called "The Non–Mysterious Mystery Deaths" in which he describes the death of Dr. Mary Sherman as follows: "Dr. Mary Sherman's house fire had no connection with the case though she was acquainted with David Ferrie. According to the medical records, she was killed in an accidental fire." That is, shall we say less than accurate. Can you tell us how Mary Sherman died, what were the wounds and the injuries that killed her?

EH: Well, first of all I want to say that Posner's comment is a bold–faced lie. It is not an erroneous comment. It's a bold–faced lie because he says the medical records say, or the medical records show. Well I guarantee you that I had the medical records, that published in full, in the appendix in my book and the medical records say and the police reports say that Mary Sherman was murdered. She had 13 stab wounds on her and her body was set on fire. Okay. And... And her right arm was missing.

DE: [laughing]

EH: [laughing] And for Posner, if you've ever seen him on television, you know how he talks in this sort of certain – – everything's absolutely true, he's completely right on everything, and he throws out all this information, you know, that nobody could possibly challenge, he said this thing about Mary Sherman with that same level of confidence.

DE: We should perhaps just...perhaps he was simply given incorrect information. Just to cover ourselves legally. Go ahead.

EH: Yes! [laughing] But he should not have said that the medical records show. Alright. He had the right to say, you know, "I think Mary Sherman died in a house fire." Alright. But he should not have said, "The medical records show" because that's not what the medical records show. The medical records show that Mary Sherman had, you know, approximately 8 to 13 depending on how you count them, stab wounds on her and the cause of death as determined by the coroner was a stab wound to the heart.

DE: Not an accidental death in a fire. Now one of the things you point out in your book in investigating the murder of Dr. Mary Sherman, which again took place just before the Warren Commission came to New Orleans, is that there appears to have been a cover–up concerning her death, in particular some of the people that were involved with discovering and/or identifying the body had their professional connections obfiscated despite the fact that the professional connections of other people were accurately stated, people who were irrelevant. I'm thinking of Carolyn Tally and Juan Valdez among others.

EH: And let's start with the victim. Can you imagine a police report about a murder where it doesn't even say where the victim worked?

DE: And if course she worked at Tulane Medical School. She also was working for Dr. Alton Ochsner's clinic and as we are now discovering, she also was involved in an underground laboratory with of all people, David Ferrie injecting mice with monkey viruses to induce cancer. Go ahead.

EH: The homicide report deals with five people who are really essentially irrelevant to the investigation and are only put in there to raise suspicions about Mary Sherman being a lesbian and all five of those people, it is clearly stated, where they worked. The person who identified the body, however, who was Dr. Carolyn Tally who was a pediatrician at Tulane Medical School and perhaps also... she at least lived next door to the Ochsner Clinic, I don't know if she worked there or not, but she was a close friend of Mary Sherman, her professional relationships are not mentioned. It does not say that she worked for Tulane Medical School. The person who reported the fire, Mary Sherman's next door neighbor, was Juan Valdez, a Cuban exile who worked at the

International Trade Mart Building, of course, Clay Shaw had formally been the General Manager of the International Trade Mart. By the way, Clay Shaw was brought into the Trade Mart by Ted Brent and the hotel which is on the ground of the Ochsner Clinic is called the Brent House because Ted Brent donated approximately a million dollars to the Ochsner Foundation Clinic and Hospital.
DE: That would do it. You also mentioned that another Sherman neighbor, David Gentry, was an acquaintance of Oswald.
EH: Well, he wasn't a Sherman neighbor but he was the last person other than the maid and janitor to see Mary Sherman alive...
DE: Oh, okay.
EH: ...and Mary Sherman had picked up some...he worked at a store that she frequented and it turned out that he was Lee Harvey Oswald's next door neighbor.
DE: Now you've alluded to the homophobic, perhaps one could say, "lesbian" angle on the "cover–up" to this. The press made a sensational quasi–case or at least they presented the killing as some sort of lesbian jealousy situation. And this appears to have been simply a red herring. Could you tell us about that?
EH: Sure. The...we've just summarized, it's a red herring. The press said what the police told them and that was that Mary Sherman had been slashed to death and then set on fire by an intruder. Then it was determined that there was no forced entry and then it was assumed that Mary Sherman had let the intruder in and she must have a reason for doing that at night and that intruder must have had some form of personal relationship with her, that's why they slashed her up and set her on fire and that was the entire explanation that the public was given about the Mary Sherman murder. Well, when you get the autopsy report and you start to analyze what happened to Mary Sherman and you start to study the knife wounds and you start to study the burns, you come to the inevitable and inescapable conclusion that Mary Sherman could not have died in her apartment.
DE: We're going to talk about how Mary Sherman died, where she died and the significance of that in the next segment of our interview because we're almost out of this...out of time for this half hour. I've been speaking with Ed Haslam, the author of *Mary, Ferrie and the Monkey Virus, the Story of an Underground Medical Laboratory* published in soft cover by Wordsworth press, copyright, 1995 ($15 ppd to Wordsworth Press, 7200 Montgomery #280, Albuquerque, NM 87109). For Ed Haslam, this is Dave Emory, thanks for listening.

For more information about Dave Emory, his research, and his audio cassette series, contact: Other Means, PO Box 191710, San Francisco, CA 94119-1710, email-archives @igc.apc.org, Web site-http://www. cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Other Means regarding Dave Emory's weekly radio program.

CRETINS FROM LONDON

Bev Elliott x

The time has come (the Walrus said!)... It's finally come. What the fuck do I refer to? Well- I must sadly announce that this would seem to be my "Farewell" column for our magnificent Bible, at least for the foreseeable future, as things have finally come to a proverbial "head" in my life and circumstances dictate that I "pack up my troubles in my old kit bag" and execute yet another "escape" from my hometown of London! "So what kind of an excuse is that to give up this precious space?" I hear you cry! True - I just about managed to send in my columns on previous escapades (e.g. CRETINS FROM DUSSELDORF, FIRENZE etc.!) albeit on various scraps of paper (at best!) and in various stages of suitability for "reproduction" herein - let me tell you, it's a fucking night-mare trying to find a computer or even a type-writer when you're living out of a carrier bag full of rancid clothes in some strange city or other and I've out-tried the patience of any poor 'shitworker' who's kindly had to decipher my scrawl on the back of 72 consecutive beermats or the like!!

And besides, THIS time around, I've finally decided to let the rest of Europe take a break from my madcap wanderings - and if I manage to pull off one final scam in London and things go to plan (oh fuck- I've mockered myself NOW!) - I'll be crossing the Atlantic to wreak havoc on the States any day now!!

As to "for how long" I'll stay (whether 'officially' or 'unofficially'!) or where or with whom - your guess is as good as mine! I guess good old San Francisco will rate high on my "must do's" and by the time this is in print - I should (or could!) well be there... Facing my God and maker at last (well Tim Yo' anyway!)

NYC has to be "done" too I guess, simply for THE CASUALTIES - but no doubt I'll finally get to discover all the amazing bands that exist there too! I just need to test my 'survival' ability on a larger scale - Europe's to "easy" now by my standards - I seem to have "survived" the cities and depths I've landed in so far, even if I do have plenty of "battlescars" as souvenirs!

If I get a chance, I hope to send in some "interviews" from my travels, and maybe even a "guest column" or two, should the chance arise, but as everything is so uncertain, it seems only fair to put this column on "temporary hold" and let someone else inherit this valuable space who can dedicate regular time to the same!

As a very last "namecheck", I feel it only fit to end as I virtually started all those aeons ago (besides the fact it'll give me great pleasure to get up a few people's noses!)... by mentioning the fact that London's finest, THE STAINS (yes, I said "THE STAINS") will have a brilliant new single release out by the time you cast your eyes over my fond "ciaos" - a double "A" side release on the "ONE, TWO, THREE, FOUR" label (distributed by ONE STEP) of pure punk rock - "INDEPNDANT"/ "INDECLINE", so don't miss out at your peril!

So - thanks to Tim and all at MRR for the honour of having a "regular" column to date (and letting me do it "MY WAY"!) and hope-fully sometime in the not to distant future, the "diary of a madwoman" will continue! Keep "flying the banner." (... "and so I face, my final curtain"...!!!)

"Lefty" Hooligan What's Left?

Not to worry, my column on Mexico is just below. It's running a little long, so I'm going to do a third this month, and the rest in subsequent columns. Which means I have a little room to comment on things before getting down to citing sources.

Two columns ago, I thrashed Leninist anti-imperialism. It is "job security" for lame Leftists because it attacks the symptoms while leaving the root problem, the basic disease intact to generate more symptoms. People who like to join organizations the names of which begin "Committee in Solidarity with the People of..." will always have a country to list at the end so long as all they do is oppose US intervention in or build solidarity with the latest target of "American imperialism."

Capitalism, of course, is the root

problem. Let me be so bold as to suggest that the Left return to the task of overthrowing the capitalist system. This means going for the throat which, according to Marxists and anarchists alike, is the state. Marx called the state the "executive committee of the ruling class" while Marxists like Gramsci gave it far more autonomy. Even left anarchists, who invest the state with an institutional "will of its own" acknowledge that one of the state's main functions is to enforce the interests of society's ruling elites upon the rest of the population.

What I'm talking about, in practical terms then, is overthrowing the government. I'm talking about replacing anti-imperialism with anti-statism. I'm talking about organizing for a social revolution in this country.

In America, wages have been falling for more than 20 years. The needy no longer have a right to public aid. Six million Americans are either in jail, prison, or probation, or on parole. Each year in New York, 50,000 tenants are evicted. U.S. elections are basically just auctions. Of the total increase in American wealth in the '80's, two thirds went to the top 1 per cent. Marx's analysis of falling wages, pauperization, and increasing concentration of wealth hardly seems outdated. And reform seems just as much a long shot as revolution...

So writes Robert Fitch in "Who's Who on the Far Left?" (11-26-96, *Village Voice*) where he argues that the failure of the US Left is due to its "adopting the vanguard model" inappropriate to America, which "is not a closed society." I quote the above to bolster my claim that there are sufficient grounds to organize for social revolution in this country. Yet anti-statism also makes sense from an anti-imperialist standpoint. Instead of opposing an endless series of US interventions around the globe, eliminate the problem at the source by overthrowing the government.

Consider an analogy. You like going to shows, kicking back and having fun. But this one huge asshole keeps getting into the pit with his gang to make life miserable for everybody else. He's over six foot six, three hundred pounds if he's an ounce and he likes to pick on kids smaller than himself. The security guard is as scared shitless of the bully as you are. Now and then an equally fucked up jerk tries to stand up to this thug and his gang. On one occasion a challenger actually knocked him down, but usually the asshole winds up pounding any one person who opposes him into the ground. What do you do? Do you try to get the security guard to do his job and stop the asshole? Do you stand around protesting while the bully kicks the piss out of somebody? Do you try to aid and support the victims of the thug's violence? Do you champion the jerks who challenge the bully? Or do you organize with everybody else at the show to take out the asshole and his gang?

The US government is the bully, its gang is the capitalist ruling class, and all the world's a show. They've been intervening economically and militarily around the globe to maintain their interests for some time now. Vietnam kicked US butt, but America usually defeats any country, like Iraq, that tries to stand up to it. Getting the UN to condemn US intervention, protesting US intervention, aiding and supporting the victims of US intervention, or championing the countries that stand up to US intervention are standard, uninspired liberal/anti-interventionist/anti-imperialist responses. Taking out the US government and the capitalist ruling class is the preferred, revolutionary anti-statist solution. Overthrowing the government will do infinitely more to lift the threat of US intervention from the rest of the world then will any amount of anti-imperialist solidarity work.

II. MEXICO

A. CRACKING THE THIRD WORLD LENS

The term "Third World" has a number of meanings. Strictly speaking, it refers to that region of the modern world comprised of colonial, neo-colonial and post-colonial societies. At the height of the Cold War it was sometimes used interchangeably with the idea of the non-aligned bloc of nations between the "Free World" and the "Socialist Bloc." There's volumes of debate around imperialism, colonialism, dependency, underdevelopment and development, and the world system that makes impossible any precise definition of "Third World." Whatever its usage, "Third World" is part of a stage theory of progress and development that to liberals entails reproducing western capitalist development in order to replicate "the western way of life" and to Marxists signifies the development of productive forces necessary to usher in socialism.

The Marxist stage theory has a number of problems, beginning with the notion of scarcity. Humanity's social development through historical stages, predicated upon the expansion of economic forces, ends only when scarcity has been eliminated and a classless, stateless communist society established by working class revolution. Prior to this post-scarcity communist society, human history is a history of scarcity even more than one of class struggle. Marx once warned about establishing socialism too soon, before society's economic forces were fully developed; a socialism of scarcity. Even the Marxist concept of primitive communism existing prior to class society is burdened by the implication of scarcity, a sharing out of what's not enough to begin with. Yet in *Stone Age Economics*, anthropologist Marshall Sahlins calls such hunter-gatherer, nomadic, and primitive-agriculturalist societies "the first affluent societies." They couldn't beat famine, drought and other natural disasters, yet they more than met the needs and desires of their people in normal times. The issue of scarcity then is one almost entirely associated with class society, where a ruling class appropriates the surplus generated by the working classes. The implication in this is that a socialist society can come about at any stage simply with the abolition of the class society in question.

Related to this flaw is that Marx minimized the revolutionary potential of all other classes other than the industrial proletariat. In particular he disparaged the peasantry's capacity for revolution, and it doesn't take a Mao to realize that Marx was wrong. That he had plenty of European Medieval history to draw upon for examples of peasant uprisings and wars that strove to create a millenarian Christian communism makes Marx's myopia on this issue more profound. In fairness it must be said that he may have had second thoughts on the matter toward the end of his life. His and Engels introduction to the 1882 edition of the *Communist Manifesto* spoke of the Russian peasant *mir* (commune) potentially permitting revolutionary forces in that country to avoid capitalism entirely and go directly to socialism. Finally, there's a reason why a number of socialist and communist groups identified with the Roman slave revolutionary Spartacus and his slave revolt.

The concept of a "Third World" cannot be sustained if each form of class society produces a potentially revolutionary oppressed class theoretically capable of achieving a stateless, classless communist society without having to attain some magical level of economic productivity. The brutal social discipline of industrialization enforced by an equally brutal whip master, the one-party totalitarian state, need not be the only alternative. Before this column veers off into Bookchin's "liberatory technology" (*Post-Scarcity Anarchism*) or Schumacher's "appropriate technology" (*Small is Beautiful*), it's time to get on with the subject, applying a critique of the Third World along the way

B. MEXICO'S SOCIAL FABRIC AT THE BASE

If the economy is not strengthened very soon, if we don't bring opportunities to Mexicans, their anger is so great, people are fed up *with mistakes, with a country that is not working. So that yes, violence will grow, and then the army may come in.* (1/26/97, *SFC*)

This rosy picture of one potential future for Mexico is painted by Vicente Fox Quesada, the opposition National Action Party (PAN) governor of the Mexican state of Guanajuato. The PAN is a middle-class based, pro-business, conservative party, the most likely political party to successfully, electorally challenge the ruling Institutional Revolutionary Party's (PRI) uninterrupted seventy year rule. I'll talk more about Mexico's political structure later. Suffice it to say that while Quesada wouldn't mind making Mexico an economic suburb of the United States, he does see some things clearly enough.

Mexico has some 94 million people, of which about 30% (28 million) are native American, 27% (25 million) are peasant farmers or rural day laborers and about 21% (20 million) live in and around Mexico City. All of these figures, particularly the one for Mexico City are speculative. "Today the richest 10 percent of Mexicans earn 41 percent of the country's income, while the bottom half of the population [45 million people] receives only 16 percent of all national income. The Government admits that the number of Mexicans living in extreme poverty has grown to 22 million, an increase over the last 15 months of 5 million people." (7/20/96, *NYT*) That's about half the population in poverty and a quarter in dire poverty. Consider what's happened to this huge number of poor people over the past three years, ever since NAFTA went into effect.

Despite an ever soaring stock market, the Mexican economy has been in crisis ever since January 1, 1994, when NAFTA was implemented and the Zapatistas emerged in Chiapas. The peso collapsed in December, 1994 under Carlos Salinas and Mexico received a $12.5 billion loan bailout from the United States with matching IMF funding to shore up the Mexican economy. Prices, interest rates, and inflation soared. Perhaps as many as 17,000 companies folded since the crisis began. Between 1 to 1.5 million jobs were lost (2/29/96, *LAT* & 1/2/97, *SFC*). Salinas' successor, Ernesto Zedillo, devalued the peso by allowing it to float freely in early 1995, so that it sank to 40% against the US dollar (4/23/95, *LAT*). The price of gasoline went up 30%, and the prices for cooking oil and other staples doubled (4/25/95, *LAT*). US producers captured 35% of local Mexican markets in agricultural and other products (1/26/97, *SFC*). "Minimum salaries in 1995 rose 32 percent, according to the Work Congress, a federal agency, but prices for basic consumer items raced ahead at 65 percent" (1/18/96, *WP*). By the third quarter of 1995 Mexico's GDP shrank 9.6% (11/20/95, *WSJ*). Official unemployment rates stood at 6.8% in early 1996, but the actual unemployment rate approached 20% (2/29/96, *LAT*). There appeared to be a brief economic turn-around in the first half of 1996, with a growth rate of 7.2%, a drop in inflation by 50%, and a stabilized peso (8/28/96, *CSM*). But in October, 1996 the peso again started to tumble (10/26/96; *LAT*). Each fall of the peso amounts to a severe wage cut for Mexico's working people. "For people on the street, the key problem is erosion of wages brought on by a 50 percent devaluation of the peso in late 1994 and 52 percent inflation in 1995, which has cut deeply into buying power. More than 15,000 businesses went bankrupt, 2 million people were thrown out of work and interest rates soared to 140 percent (9/3/96, *WP*)."

This is more than simply one hell of a recession. It's the advanced stage in a brutal, thoroughgoing capaitalist rationalization of the Mexican economy, ultimately in preparation for its continental integration under NAFTA. This can be illustrated by examining the condition of the working classes in Mexican society. Begin with the peasantry.

If three circles were drawn to represent Mexico's peasantry, the native American population and the desperately poor, there would be extensive overlap between these three categories. The 1910 Mexican Revolution, in particular Zapata and his original Zapatistas, helped to break up the largest *haciendas*, and the 1917 Constitution which emerged from the Revolution protected the peasantry's land holdings, called *ejidos*, by prohibiting their alienation and mortgage. Based upon the ancient Indian communal agricultural system, *ejidos* were originally owned by the village (*pueblo*) and collectively farmed. Even before the Revolution the *ejidos* were being parsed out to families who cultivated their own land, and today less than 10% of such lands are farmed collectively.

The 1910 Revolution did not eliminate large land holdings or landlords however, and this sector of Mexico's rural economy has only grown, enclosing upon the *ejidos* through various economic "reforms," even during the "radical" Cardenas period which saw over 60% of the peasantry landless, possessing inadequate plots of land, or in losing competition with big land owners by 1940. World Bank and PRI policies in the 70's promoted agribusiness and peasant indebtedness, which lead to the expropriation of many *ejido* lands and fueled the rural pool of landless peasant day laborers. World Bank and PRI policies in the '80's promoted "collaboration" between landlords (who invested capital) and *ejidatarios* (who provided land and labor) with the cooperation of the state-affiliated National Peasant Confederation (CNC) which saw the absorption and foreclosure of even more communal lands. By 1990 the *ejido* system provided a bare, subsistence agriculture, requiring most *ejidatarios* to engage in day labor, alongside the majority of Mexican peasants who were landless rural proletarians, for neighboring large landowners or in nearby urban areas in order to survive. Finally, in 1992, Salinas and the PRI changed the Constitution to privatize the communal *ejido* system. The economic crisis that followed the implementation of NAFTA, with its attendant skyrocketing prices and interest rates, has seen more and more peasants abandon the land, selling their holdings to large landowners. In addition a middle level of landholding, *rancheros*, have also expanded over the past century. *Ejidatarios* and the smallest individual farmers are now consigned to around 30% of the cultivatable land, much of that arid and less fertile. The proletarianization of the remaining peasantry is virtually complete ("MNOC," K), with a small number of peasants in remote mountain regions turning to the cultivation of marijuana and heroin to make ends meet (10/19/96, *WP*).

As in the 16th century English enclosure movements documented by Marx in *Capital*, the Mexican peasants driven off their land by the austere, debt-repayment measures of the PRI and IMF are moving into the cities, Mexico City in particular, or across the northern border. We'll get to the border later. Let's now consider Mexico's urban working classes.

Lazaro Cardenas, president from 1934 to 1940, extended the PRI's (then the PNR/PMR) policies of state intervention in the economy with a wave of land expropriations of select unproductive latifundias to create more *ejidos*, the regulation, rationalization and support of the largest most productive landholdings, the nationalization of key industries and economic sectors to include foreign oil companies in 1938, and state recognition of unionism which produced the CNC, the powerful Confederation of Mexican Workers (CTM), and various party dominated state employee unions in the "popular sector." He matched the creation of strong state owned or regulated business and industry with an expanded Federal bureaucracy. Whether this amounted to socialism and anti-imperialism *a la* Marxism-Leninism, as a much angered United States government contended at the time, is questionable. In some respects the Cardenas period resembles the socialist nationalism of various post-WWII/post-colonial "Third World" regimes in Africa, and in other respects it resembles the populist corporativism of Latin American governments like Peron's Argentina. In either case the radicalism of Cardenas amounted to a state-regulated capitalism that attempted to promote development, control foreign investment, manage the class struggle and reinforce state power.

Rapid industrialization and domestic immigration after 1950 gradually meant the urban proletariat assuming a central role in class struggle, increasing its industrial share to 25% of the economically active population. Altogether, the total of salaried workers rose from 46% in 1950 to 75% in 1982. ("MNOC," K)

Both the government allied CTM and the "popular sector" PRI unions have been instrumental in keeping this ever expanding urban proletariat more or less in line, even though less than a quarter of Mexican workers are unionized. The first wave of strikes to escape their control occurred between 1958 and 1962 mainly in the public sector (railroads, oil) and by inspiration in education, agriculture and other sectors. A series of rank-and-file wildcat strikes and independent unions (mainly in the private automobile industry) spread in the cities from 1973 to 1977, sparking corresponding land occupations in the countryside. Militant workers in the state industrial sector spearheaded a reformist "Democratic Tendency" within the CTM during this second wave. Rank-and-file pressure in 1981-82 forced the official union leadership to demand concessions from Mexico's one-party state. These urban proletarian struggles were sophisticated, belying a "Third World" analysis of Mexican society. And it appears that Mexico's workers movement is resurgent once again. Unions independent of the CTM are again organizing (96, *LN*). On May 1, 1996 40 CTM unions defied the CTM's ban on May Day demonstrations, turning out a rally of defiant workers that marched continuously for four hours along 25 blocks in the center of Mexico City (5/2/96, *NYT*).

The influx of peasants from the countryside, promoted by the rural enclosure movements described above, has been used to blunt labor militancy, weaken proletarian organization, and threaten the benefits of unionized workers. This vast "reserve army of labor" is unemployed, underemployed or temporarily employed, constantly moving between agriculture, industry, service and commerce. Because of this mobility, the workers in this black economy come in contact with unionized workers more often than those prols wedged in between these two sectors of the urban working class. Large numbers of workers slave away in the small owners' workshops in the "lost cities" of Mexico City. Hundreds of thousands of small sweatshops producing furniture, shoes, clothes, etc. employ the *olvidados* (the forgotten ones) in the capitol's vast slums. Large capitalists control these small capitalists through the supply of raw materials and the sale of finished products. Half the population of Mexico City live in these *colonias proletarias*, where wages are extremely low and splintering this sector of the working class prevents organized resistance. This tripartite division of the Mexican urban working class is maintained by the state through its regulation of local markets, organization of petty trade, and provision of social services (minimal health care, state-run food stores, housing and land distribution), the latter of which is being scaled back under current state austerity programs (*MO*, MNC).

In the economic integration and continental division of labor that NAFTA promotes, Mexico clearly is being turned into one huge factory, even as the United States divests itself of its industrial base and turns to a service and information economy. I'll talk more about this process, and the revolt against it in Mexico later. Next issue, I continue with the class structure of Mexican society.

(**SOURCES:** *SFC = San Francisco Chronicle; NYT = New York Times; LAT = Los Angeles Times; CSM = Christian Science Monitor; WP = Washington Post; WSJ = Wall Street Journal; LN = Labor Notes;* "MNOC," K = "Mexico is Not Only Chiapas," Katerina [outstanding pamphlet by Greek left communist, to be published soon by *Collective Action Notes*]; *MO*, MNC = *Midnight Oil*, Midnight Notes Collective)

TIME, BACKWARD!

richard/
rich/
rick/
ricky/
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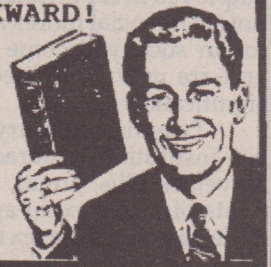
dicky
owens



Uh huh. So men are masculine and women are feminine. Yeah, This is where our last discussion left off in the January issue. We discussed the ways in which the gender us have facilitated sexual violence over the last few centuries. The following revolutionary rambling will explore how those gender roles developed in America, from Jamestown to the present.

In 1996, I should hope, most of those reading this (and even those who've flipped passed the columns to get to the record reviews) are already aware that most reported rape and sexual assault cases implicate an acquaintance, of some sort or other, as the perpetrator. The notion of acquaintance rape, or 'date rape' as it has been called, however, wasn't conceptualized and thoroughly explored until the 1970's. It is a fairly recent notion. As one reaches further back into the history of sexual violence in America, though, one will slowly realize that most over the last few centuries indicate that acquaintances are, much more often than not, involved.

Thus, if most rapes, and most incidents of sexual violence, are perpetrated by acquaintances of the victim/survivor, and a quarter to half of all women are sexually assaulted then, as Catherine McKinnon has pointed out, one must ask, 'What is consensual sex?' Does a woman who plays out the character of her prescribed gender role to the T have any say in the matter? One British legal scholar and philosopher argued that 'Negotiations for sex are not carried on like those for the rent of a house.' And if sex is something that simply 'happens' is the stereotypical docile, infantilized woman sufficiently prepared to resist? No. Not really.

So let's look at how our current gender roles emerged.

Peggy Reeves Sanday slices up the development of masculine and feminine gender roles, and the history of public and institutional response to sexual violence, into four general periods: Colonial New England, an essentially 'rape free' period; the nineteenth-century, the period of 'true' womanhood known as the Victorian period; the early twentieth-century, a period when gender roles and the notion of 'true' womanhood was given scientific validity by scholars like Freud and, the later twentieth-century, a period wherein women experienced a rise in the incidence of sexual violence, largely in response to a growing, threatening women's movement.

Now the four historical periods outlined above aren't a definitive, written-in-stone sorta thing. They are the fruit of one woman's attempt to understand the emergence of gender roles and institutional acceptance of sexual violence. This column, then, is based largely on that woman's, Peggy Reeves Sanday's, research.

So, what is a 'rape free' society? Despite the currently popular perception of New England's seventeenth-century Puritan community as tight-assed, straight-laced prudes, sexual expression was was well accepted and widespread among Puritans. Sure, homophobia was rampant and premarital sex was a cultural faux pas, but within the social prison cell of marriage sex was encouraged and celebrated by Puritans.

Contrary to nineteenth-century practices and perceptions, women were understood by the Puritan establishment as sexual beings capable of deciding the terms under which they had sex. Furthermore, a Puritan woman's eyes never said 'yes' while their mouth uttered 'no.' Since they had full sexual license, though only within the confines of marriage according to the doctrines of the church, there were no social constraints that would compel a woman to lie. The courts and prosecuting and defending attorneys generally believed a woman accusing a man of rape.

The egalitarian nature of sex in Puritan society is further emphasized by the fact that before 1700 the vagina was likened to an inverse penis and the ovary considered the female variation on testicles. It was also common for both men and women to frequently experience orgasm during sex, a point Queenie might find interest in. Peggy Sanday argues that this is perhaps where the institutionally fashionable 'she wanted it and I gave it to her myth' emerged.

Nevertheless, it is largely in the nineteenth-century, the age of Victoria, that our current gender roles are rooted. It is in this century that the cult of 'true womanhood' and the 'angel in the home' begin. This will later evolve into the dichotomized woman, the 'good girl' and the 'bad girl' in the twentieth-century.

Prominent scholars like Thomas Hobbes, on the other hand, considered men to be intrinsically violent, uncontrollably drawn to war. The turn of the century experience the French and American revolutions, a tumultuous time scholars attempted to explain by diving into the question of human nature. Thus, a consequence of conclusions such as Hobbes's was the myth of the hunter and the hunted, game sporting man and defenseless rabbit woman. Aristocratic libertinism and pornography come into being during the 1800's. Sexual conquest becomes a popular sport for men. Here the line drawn between rape and seduction grows fuzzy. If sex becomes a militant conquest, a game of hunters seeking their prey, then what is consensual sex?

Juxtaposed with the dominant attitude toward sex for men during the 1800's, women devolved culturally into passionless creatures. The moral righteousness and superiority granted to woman by social institutions, particularly the Protestant church, for their submissiveness in the home and sexual restraint on the street also facilitated men's libertinism. Here the myth of the false accuser emerges, the woman who would lie through her teeth about having consensual sex in order to preserve her reputation as a 'true' churchgoing woman. It is at this point that prosecutors begin exploring the moral credibility of rape victims, scrutinizing the accuser and not the accused.

Judge Cowen, presiding over a New York rape trial in 1838, maintained that a woman's prior sexual history should be critical to the outcome of a rape case, and proof of force—perhaps a cracked skull?—should be evident. He stated petulantly: "be advised to make no distinction in their minds between the virgin and tenent and the stew? And how is the latter case to be made out? How more directly and satisfactorily than by an examination of the prosecutrix herself?"

The general public belief now that women should vehemently, ferociously resist their attacker also comes into existence in the nineteenth-century. If a woman is~socially responsible to refuse sex in order to protect her pristine reputation, then a 'no' might very well mean 'yes.' Here the American judiciary needs irrefutable evidence that a woman has been violated against her will. Evidence such as bruises, torn genitalia, etcetera.

Toward the end of the 1900's and into the twentieth-century the cultural understanding of women as passionless, docile. creatures is given scientific validity. Sexology becomes a science. Sexual restraint in women becomes human nature, just as does their socially required subservience. Havelock Ellis, rooting much of his work in Charles Darwin's theories, develops the erroneous concept of men as aggressive animals and woman as biologically submissive. Freud publishes his theory of hysteria that lends credibility to the notion of the false accuser that defense attorneys have cunningly employed in rape trials for over a century now. The social mores and values of Victorian society become written in stone and are now accredited with biological significance.

Twentieth-century judicial and social institutions embrace the theories of Havelock Ellis, Freud, and other proponents of male sexual aggression and female passivity. The sex industry explodes and accommodates these gender roles. By the 1950's motherhood becomes woman's primary purpose, and a good mother is here required to be pure before marriage and prudent afterward. However, the sexually aggressive male is still sexually aggressive. The frisky, sexually adventurous side of man has to be accommodated somehow. Now a distinction is made between the girl a man dates and the one he marries. 'Bad' women are the sort sought out for dates, while the 'good' woman is a prize to enter the bond of holy matrimony with. The cultural dichotomy between the promiscuous and wholesome woman is, by and large, constructed here, in the mid-nineteenth century.

In 1950's America women find themselves in a precarious position, walking a veritable tight-rope between 'whore' and 'prude.' As stated above, 'date rape' hasn't yet been conceptualized in the American mind. A woman dating a man who violently insists on having sexual access to her has few options beyond pretending she was never raped. An article in an issue of the *Yale Law Journal* states, '...[A woman's] erotic pleasure may be enhanced by, or even depend upon, an accompanying physical struggle.' If courting, a woman has little say over the conditions of sex in 1950's America.

The 1960's, known by many as the sexual revolution, gave rise to the Civil Rights movement and the children of the baby boomers began rejecting the 1950's cult of motherhood that surrounded them as youngsters and started demanding the right to sexual expression. The sex industry soared and pulled in monolithic proportions of capitol from every direction. Porn mags gained popular acceptance, and, as that twisted new Larry Flint movie reveals, the struggle to publish porn became synonymous with the struggle for free speech.

The woman's rights movement also gained tremendous momentum in the 1960's after the publication of Betty Friedan's *The Feminine Mystique.* What also gained the momentum of a 747 plummeting to the ground was the frequency in incidence of sexual violence. Many scholars believe the increase in men's sexual violence was a response to the women's rights movement during the '60's.

Even the new left wasn't above marginalizing women and enforcing the establishment's notion of women as subservient subjects. At the 1964 Student Nonviolent Coordinating Committee conference Stokey Carmichael, the organizations leader, refused to discuss the issue of women's rights after it was brought up by two female members. If women were to combat sexual violence, they were given no choice but go it alone.

In an attempt to account for and resist the dramatic increase in incidence of sexual violence, a anti-rape movement emerged in the 1970's. Activists began trying to define their experiences with sexual violence on their own terms and not how they were instructed to understand themselves and their experience by social and political institutions. Here rape hotlines come into existence, as well as consciousness raising groups and a proliferation of literature and research that culminated in the establishment of women's studies programs at a series of colleges and universities across the country.

Andrea Dworkin, Susan Brown-Miller, and other feminist activists began developing a language and theories which could accommodate the way they felt and describe what woman were going through.

Evident in the 1992 St. John's rape trial, leaps and bounds must be made to overcome the violence that is rationalized by the gender roles constructed and woven into the fabric of American culture over the last two-hundred years. Nevertheless, at least we know that men's sexual aggression and the 'good' and 'bad' woman have spit to do with human nature.

STARTLING DISCLOSURES
Personal Magnetism
Hypnotism, Will Power, Nerve Force--Call It What You Will
DR. DANTE

CHANGES AHOY! Since many of you out there in Readerland don't seem to understand the nature of Queenie's "Count Your Lashes Out Loud" column, I've been asked to pick up some slack (C.L.A.S.H. - Clean Language Always Spoken Here, Fuckhead).

To wit, "Count Y.L.O.L." is emphatically NOT an advice column for underage, sweaty-palmed, undersexed (virgin, to be exact) "vanilla" males. Howsoever, such is the constitution of a large part of the loyal MRR readership; furthermore, these same frisky (but not especially kinky) hetero-tykes seem to have nowhere else to turn for counsel but to MRR columnists.

This being the case, and my personal sexuality (or, as Egghead would say, "segg-suality)" being extremely vanilla (although I prefer to think of it as "French custard" - you know, kind of classier), I've been handed a few fitsfuls of correspondence delineating straightforward teen problems (at least I hope that no one is still having their problems much past their teen hood). So let's get down to brass tacks and letter numero uno:

"I'm stuck out here in the middle of nowhere [envelope bears a Walla Walla, Wa postmark-not quite the middle of nowhere, but pretty close] and I'm surrounded by rednecks who yell at me from their pick up trucks and try to beat me up all the time. That's O.K., I know that's what you get for being different around here and I can handle it.

My problem is that there are no girls into punk rock anywhere around as far as the eye can see. I'm too young to drive, so I can't even get to any shows. There's one girl at school who always tries to talk to me because she thinks she's all punk rock because she's into NIN. How can I meet some cool girls like you?

Signed, Desparate"

DR. DANTE REPLIES; Leave us start with the specifics of your question before proceeding to the roots of the matter. Firstly, I am not (last I checked) a girl, but I won't hold this against you (cheap jokes omitted here) since you knew not that it was I who would answer your letter.

More importantly, you're making a grave mistake by forsaking the company of a member of the opposite sex simply because she does not conform to your notion of an ideal female acquaintance (or "girlfriend").

Allow me to explain. I, myself, was guilty of this same egregious error in my youth (with disastrous results from which I hope to spare you). Thinking that I was "too cool," I severely limited the time I spent in the company of young misses who struck me at the time as being "lame," "new wave," etc.

Because of this, I found myself flustered and unsure of how to act when in the presence of women who seemed "cool" enough to be desirable. In short, I was a social retard and boy was my face red!

Anyone who can learn to like NIN can learn to like good (or at least better) music; she's probably never been exposed to it, after all. Loan her some records, make her some tapes, whatever; but by all means, talk to her and get yourself accustomed to the wonderful world of communicating with the opposite sex (or die trying).

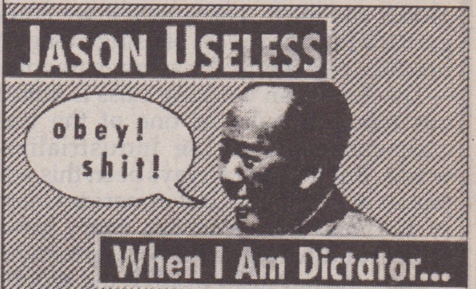
That reply actually holds for a good portion of the letters that have been given over to my care, so I'll briefly deal with matters musical before calling it a day.

Does anyone out there have any recollection of a film entitled "All This And World War II"? Although before the time of many of you (1975, give or take a year), maybe it's been rerun somewhere (then again, maybe it's deservedly slipped into the same obscurity into which "The Gong Show Movie" undeservedly slipped [which reminds me, Bruce R. was supposed to get me a video of "T.G.S.M." but has so far crapped out - anyone out there want to trade something for it?]). I'm sure some of you have seen the soundtrack album (featuring various rock stars of the Rod Stewart ilk) in bargain bins.

"A.T.A.W.W.II" was a collection of WW II footage (documentary and propaganda) arranged to tell the story of that conflict with the aid of cover versions of songs originally performed by the Beatles. For example, "Get Back" was used against footage illustrating the tide turning against German troops (some tricky stuff here; parading goosesteppers in reverse, the spreading throughout Europe of little Swastika viruses from the "Why We Fight" series printed backwards, Berlin in ruins). "Fool On The Hill" used Hitler wandering around an incline. Capeche?

So what's this got to do with the price of a vegetarian buffet, you ask? Apparently Warner Brothers/Seven Arts is planning a re-release of "A.T.A.W.W. II" with a new, "Punk Rock" soundtrack replacing the Beatles covers (a cost-effective move, since they presumably won't bother reediting any of the visuals).

Without a doubt, they'll stick the Sex Pistols "Holidays In The Sun" in assome sort of epilogue since it's in their back catalog. Yawn. But let's face it,. there have been oodles of punk songs about Nazis and WW II which the lames at Warner Brothers will never know about unless somebody hips them (it would be a crime if they omitted the Kneecappers' "Hitler's On The March"). Take action now! Write to Harry Warner at Warner Bros., 3300 Warner Blvd., Burbank CA 92505 with your suggestions - LET'S MAKE SURE THAT THEY GET THIS ONE RIGHT.


JASON USELESS
obey! shit!
When I Am Dictator...

My take on the Lookout!/Ben Weasel lawsuit controversy: what?? On with the transformation of society:

—My city, St. Louis, is one of the many that have been gutted by "changes in the global economy" ("free trade," with the attendant white flight and declining tax base). Our mayor was recently forced to admit that "we don't have enough people for all this infrastructure." Some 80% of the metro area's residents live outside the city limits, and virtually all of the poorest people in the area live in the city or just across the river in East St. Louis (also once a thriving manufacturing community). Now, St. Louis is basically run by a group of rich white male corporate executives operating under the nom de plunder "Civic Progress." Their solution to the city's economic and social problems? NFL football and riverboat gambling. Well, if these are the most lucrative ways to pump easy cash in the city, fine. But here's the problem: most of the money generated by these endeavors goes into the pockets of (you guessed it) rich assholes. Only a scant amount actually winds up raising the living standards of the average St. Louisan. The city's last public hospital, which treats over 25 percent of the indigent patients in the area, is being threatened with closure. The city's public schools are a perpetual disgrace. Despite the overwhelming success of the new light rail line, public transit dollars are scarce. And all observers are predicting dire consequences for the city when the effects of "welfare reform" make themselves felt. For inspiration I turn to a variation on that beloved American tradition, the church bingo: why not turn ownership of these enterprises over to the schools, hospitals, welfare agencies, and transit bureaus? If raising the social wage is really what Civic Progress is interested in, why not? It should be obvious why not. There's no profit in it. When I am dictator, that won't matter. Now there's nothing in this proposal that's specific to St. Louis. The current conditions and past story could also apply to Detroit. Baltimore, Pittsburgh, Cleveland, etc. It should happen in those towns, too. Imagine a country where the huge entertainment ventures are owned by the entities that need their lucrative profits the most. Then maybe we could get back to the business of using money to produce real things for average people.

—The American working class is notorious internationally as one of the least class-conscious in the industrialized world. But it hasn't always been this way (and it won't always be). American history is filled with episodes every bit as radical and heroic as that of Germany or France: the rail strike of 1877, the Wobbly strikes in Paterson, NJ and Lawrence, MA, and the Minneapolis Teamster strike of 1935, to name a few obvious examples. But after World War II, American capitalism was the only player left standing on the field. The economies of Great Britain, Germany, France, Japan, Italy, and the Soviet Union were in ruins, leaving only the United States to exploit the Third World, and to produce consumer goods for the rest of the planet. Thus, in the interests of relieving class tension, the captains of industry could afford to give American workers a steady increase in their standard of living (white workers, anyhow). By the late 1960's and early 1970's, the American working class was, for the most part, not only ignorant of but decidedly hostile to a class-conscious viewpoint. The earnings of factory workers, miners and loggers, all traditionally working-class occupations and traditional bastions of working class radicalism, were able to climb to unprecedented heights. Most of these workers were able to buy their own homes, take periodic vacations, buy a new car every few years, and generally surround her/himself with the accoutrements of affluence. Thus, free of serious international competition and aided by superproductive processes and technology, the American industrial worker began to think of him/herself as "middle class." Although the aforementioned "changes in the global economy" are rapidly disabusing them of that notion, I would like to speed the process along. Therefore, when I am dictator, the middle class will be officially abolished. All citizens will be analyzed by several criteria, and declared either working or ruling class. And maybe have it tattooed on them or something, I don't know. The smoke has clouded the American workers' eyes long enough. The sweet breath of economic revenge will clear the view. Abolish the middle class!

Forever and ever, as Spinal Tap put it, I'm at PO Box 63452, St. Louis, MO 63163.

Brian Zero
IMAGINE THAT

"Discrimination" what does it mean to you? Does it mean a woman making fifty seven cents for every dollar that a man makes doing the exact same job? Does it mean homosexuals being denied the same chance as others to fight and die as soldiers for the nation? What about a poor person being turned away from a musical performance because they can't afford the cover price?

For some reason when many people in this society consider prejudice and injustice they overlook just how damning it is to be born with no cash in a world made of money. Perhaps they see being poor as no real handicap; perhaps they actually believe the myth of American upward mobility, the Horatio Algers fable that anybody can improve their financial situation through constant struggle. Perhaps they simply want to succeed so badly at the game of life that they choose to ignore the shackles that those in poverty wear.

I'm sure you've heard that in this country driving a car is considered a privilege and not a right. If so, then who is it a privilege for? If you have money, you can afford a dependable vehicle, afford to have it maintained, afford to have it registered, afford to pay for speeding tickets, etc. If you're poor on the other hand, chances are high that you will be driving a clunker, a crapshoot on wheels, that you can't afford to fix, a menace that you hope doesn't get you pulled over, as then you would receive a ticket which you couldn't pay for as well. Adding yet another woe to poor drivers is the fact that many states, California included, have now made it illegal to drive without insurance. This has left such drivers to choose between spending their limited funds on insurance, breaking the law, or giving up the privilege of driving altogether. Although the third option may seem relatively attractive under the circumstances, the question arises as to why the poor alone should be forced to consider it, especially in a society designed around the usage of automobiles, where owning one has become almost a necessity.

If it's possible to live without an automobile (which many people, poor and otherwise, have elected to do), what about adequate housing? As anybody who has ever rented an apartment or house must know, renting requires acceptance by a landlord. This usually means that you have to fill out an application, subject to their approval or disapproval. Although laws have been enacted to prevent discrimination against potential tenants based on such considerations as race, gender, and religion, there are no laws that I am aware of which protect against discrimination based on class, economic, level. A potential landlord can ask to see proof of income, can call your employer, can do a computerized credit check, etc. Basically, landlords can, and do, use the amount of money you make as a major factor in whether they let you rent their property or not. Of course many people feel that a landlord is justified in choosing tenants based on income: there seems no better indicator to show whether or not they will be able to cough up rent money. On the other hand, however, this insures that lower income individuals and families will consistently be overlooked as they try to find a safe, comfortable place to live. Given the choice of picking between a complete slum to pay rent for and government funded housing, it's no wonder that the poor often choose the latter, even if it means accepting the social stigma that comes with the deal. What social stigma am I talking about here?

There is a common perception in America that poor people are freeloaders, lazy good for nothings taking advantage of every free program offered by the government, sponging off of the tax dollars paid into the system by all the hard working citizens of the country. Of all the monstrosities that the mainstream media conjures up to encourage this perception, none seems more prevalent, more hideous, than the "welfare mom."

Who, or what, is the "welfare mom?" If you listen to the words of many of the elected officials in this country, you might envision a terrible creature waiting to leap out and attack your pocket book, a parasite sucking the life's blood from poor old Uncle Sam, a loathsome beast fattened by endless supplies of food stamps and luxuriant welfare checks. She might appear to you as a bloated creature sitting in front of a television, stuffing her fattened face with bon-bons paid for by the blood, sweat and tears of the American taxpayer. Worst of all, as the corporate press has never failed to inform us, this leech is a breeder, a human incubator of future welfare bums, sucklings who will drain more money from the state, requiring state paid medical care, education, housing, etc.

Based on what has been, and is being, fed to the general public about welfare mothers, it is unsurprising that many people have negative viewpoints about them. Afterall, history has shown us that people have often allowed the words of others plus their own ignorance on a subject to combine to create bigoted stereotypes of entire groups. History has also shown us how difficult it is for those with a prejudice to consider what it really must be like to walk in the shoes of those they have a problem with. In the case of the welfare mother and her grubs, all that is required of a typical American to do is to look beyond the defiant blobs of irresponsibility that corporate media and its crony politicians are using to stereotype an entire group of people with. I can think of no better place to start looking for the truth than by talking with, by trying to empathize with, those who have actually been part of the welfare system.

My sister and I are offsprings of this system. Our parent, that which constituted our family, was a welfare mother; and I can tell you from personal experience that living within the confines of government assistance is no free ride, no yellow brick road paved with luxury items. The image I have of my Welfare mother is of a woman pedaling a Schwinn 5 speed bicycle (my family did not own a clunker of a car until I was fourteen) to the pawn shop to hock her sewing machine, her typewriter, or her guitar, whenever money became scarce. I see her pleading with the landlord not to serve eviction papers and throw us out of the renovated barn we paid $75 a month for {I'm not exaggerating here; go see it for yourself, it's at 144 Clara Street, Ukiah, CA. It's the humpbacked dwelling in the back}. I see her feeding Catsup soup to her children—she told us it was "tomato" but we of course knew better. I see her stealing food and writing bad checks at the supermarkets when the welfare ran dry, as it always did at the end of each month.

As far as health care for the poor, government sponsored "MediCal" only goes so far. Most doctors won't take it due to the red tape involved. This left us with little choices as to who my family could go to in terms of doctors and dentists. For the latter we went to a man named Dr. Boyton, unlovingly known by many of his patients as "Dr. Butcher," a man who once completed filling a cavity in my sister's mouth after running out of Novocain, a local anesthetic. For a physician we had Dr. Andrews, who always tried to shuffle us in and out of his office as quickly as possible, no matter what malady we suffered from. On one occasion I received a serious concussion in a bike accident, a concussion which blinded me temporarily and left me puking up blood. Dr. Andrews told me that such things were normal after head injuries, but I'm certain that if he had smelled money from my family his prognosis would have been different. Nevertheless, the man did actually express some concern about my body, but not in the way I expected. No matter what I saw him for he always wanted to check me for "hernias," even when I came in with warts on one of my big toes.

Although many of my personal philosophies are against big government, and although it might sound like I think government assistance is a complete joke, I'm not sure what the alternative is. The libertarian ideal of eliminating social programs, allowing the poor to rely on the charity of private citizens is ridiculous, if not evil. This is a society of greed, not of goodwill. Those with wealth protect and hoard what they feel is their own, their standing, their privilege. They don't want the poor competing with them on an equal level. The wealthy might give charity, but never enough to allow the poor a chance to rise to their feet. If any poor person ever stood equally with them, they'd kick that person down again by whatever means necessary.

In my public elementary school there existed a special program called "MGM" or "Mentally Gifted Minors." These students were given special classes away from the other kids, and special privileges such as frequent field trips. Of course, the MGM kids, were all the offspring of the local upper and upper middle classes. Both my sister and I scored well on intelligence tests (whatever that's worth), yet no one ever hinted to us that we might be eligible for the MGM program, or even told us what exactly it took to be eligible.

Probably one of my greatest skills by the time I was in seventh grade was my ability to read. At the junior high I attended the reading classes were strictly regimented into a hierarchical proficiency scale. On my first day of a new semester, I found myself in the highest level reading class possible; and not surprisingly it was full of kids who had formally been in the aforementioned MGM program. As far as I can remember I was the only non-MGM kid in there. Would these students read better, louder, with more clarity than me? I sat in my desk and listened to them stumbling over words that I knew well, and my fears quickly vanished. When it came my turn to read, I read with confidence; I thought that once the MGM kids heard me read I would be bonded to their world; I too would be encouraged to be brilliant. Two days later, without warning, I was moved from the class to another one located at the bottom floor of the school, a lower level reading class, unchallenging to me. I never received any explanation for this, but even then I knew what had happened: the offspring of some welfare animal living in a renovated barn had dared to step into direct competition with pedigree children and had to be removed.

Unlike the image of welfare mothers as being content to suck off the state forever, my mother wanted to get off of government assistance. She took night school classes at the local junior college in hopes of eventually transferring to a university and attaining a teaching credential. She also worked at a variety of jobs, ranging from being a secretary to driving a taxi, none of which paid much more than welfare. Like many poor people I've met, my mother suffered from an intense degree of guilt for being underprivileged. In her case, it led to psychosis. Generally she displayed a hunger to live and a positive nature, but in an instant she could switch into an intensely negative mindset, becoming a miserable creature, screaming about how she felt like "some kind of fucking nigger," how she felt "like a piece of shit," always ending her tirades with verbal attacks on the self esteem of her children

For my sister and I life seemed to be about having poverty constantly rubbed in our faces. We had been shown a world of consumerism which we were excluded from, a world of power, to which we felt powerless, just like our mother, who's consistent barrages, consistently psychotic expressions of worthlessness, helped us to feel likewise.

I believe that no child should be placed in an environment that causes them to feel worthless, or inferior. A healthy system to me is one that shows each child that they are equally valuable in their own right, equally a winner, a genius, brilliant. Unfortunately, this system is so materialistic in its drives, so success oriented, so tuned into the concept of "those with the most are those who win" that the offspring of those with the least have nearly no choice but to feel like garbage. In short, this is, in my perspective, a completely classist society; one which emphasizes wealthy winners as being important, as being superior.

Perhaps one of the reasons that so many people in this society only go so far as to confront race and sex issues in terms of discrimination is that to delve into the issue of class prejudism eventually leads to the realization that our society is based on wealth discrimination. It must be easier to live thinking that the system you are a part of is generally decent with some problems in need of fixing, rather than face the reality that the system you have bought into is complete bunk. Sadly, I see much of the same denial in people in the scene today, that hot bed of rebellious thinking.

Obviously much has been said in our underground community about racism and sexism issues, but what about the division between the haves and have nots? The truth is of course that not only have many members of this scene chosen to ignore the issue of class discrimination but that they have even encouraged practices that are classist in nature. If this weren't the case, you'd be seeing more people actively speaking out against all of the outrageously priced "punk/hardcore" shows that have been going on for years. Just who is a $10 dollar door price aimed at? Poor kids? Such a price seems to tell the underprivileged to go fuck themselves. Whenever we start talking about the issue of door pricing and its classist implications, however, we end up facing a problem: what is a price that does not discriminate against the poor, as even $3 is cost prohibitive to someone with absolutely no money.

Since we live in a capitalist society, it's unrealistic to assume that we can survive without using and trading in money. It's just a bitter reality. Bands, zines, and shows, all require money to exist. So since we have to put a price tag on the products and events of our scene, shouldn't such a price be one that discriminates the least, while at the same time allowing us to function effectively? Maybe not every product and endeavor in our scene is so easy to price in such a manner; but there are some which I feel this scene could reach a better consensus on, such as the price of shows. I myself have adopted five dollars (yes, the Fugazi price) as a fair price for a four band gig, perhaps plus or minus a couple of bucks depending on the circumstances. Anything higher than that is simply geared towards those with the money to spare, i.e., the rich. Bands that consistently play higher priced, classist gigs should be, I feel, booted from this scene, along with nazi bands, homophobic ones, etc.

People in this scene have a choice as to who to support, whose ads to accept in their publications, whose products to buy, and whose performances to pay for. As always I encourage people to utilize their buying power as a defense against those whose motives you question. Remember for those who see life in terms of money flow, your dollars are the only sign of support or denial. Support bands that play for more than money, boycott the rest!

DEMO-LISHED!
Jason Beck

Well, here I am, a month behind, because I didn't get a column in on time-but I'm close to caught up. I'll be caught up by next month.

So, without further ado, our first band is THE ACETONES, who play very poppy, happy punk with lots of wanking and female vocals. This could almost fall into the so called "alternative" buzz bin, but it has a bit more spunk (and punk). 4 songs, good production. 507 Har~ Ct./ Novato, Ca. 94947. PACIFIER dishes out noisy, arty hardcore with complex song structures and beats. The vocals are viscous screams (which J like). 8 songs, good production. 7 Railroad Ave./ Box 110/ Babylon, N.Y. 11702. THE GRUMPIES play fast and frantic, catchy hardcore with female vocals. They slow it down a bit on a few tracks, but it's mostly good, fast, tuneful hardcore. 11 songs, decent production. P.O. Box 1892/ MSU, Ms. 39762. ONE WAY add a bit of a metal edge to their chunky, galloping hardcore,with screamed vocals. 1546 Kenzie Ct./ Suwanee, Ga. 30174. GASP plays beee-rutal power violence/ death metal noize hardcore- Slap 'A' Ham type of stuff. Very violent and hateful, with a FEAR OF GOD and a SODOM cover. 8 songs, good production. P.O. Box 104/ Wilmas, Ca. 90748. DANGERMOUSE have an awesome tape full of fast, short, spazztic thrash. They need more songs-it's over before you know it. Blistering. 6 songs, good production. 1550 East St./ Elgin, Il. 60123. THE HEROINES play tuneful, competent punk with a good amount of catchiness and female vocals. 5 songs, good production. P.O.Box 92871/ Henderson, Nv. 89009. THE ANTIBODIES are very British punk, clean, snotty vocals, foot tapping music, strong bass lines, good stuff. 4 songs, good production. 75 Little Grove Field/ Harlow/ Essex CM19 4BX/ England. LEFT OF CENTER are a bit poppy- you might even say a bit too poppy, but they have a SEX PISTOLSish punk backbone. 6 songs, decent production. 760 Saratoga Ave. apt. z-309/ San Jose, Ca. 95129. ACK are back with another tape of fast paced poppy hardcore with a lot of experience and good musicianship. 7 songs, good production. 115-703 Rio De Janiro/ RJ 22260-020/ Brasil. 3 OUT OF 4 play short, tuneful, catchy Happy Days punk that's not too poppy, but is slightly out of tune (out of tuneful?). 9 songs, good production. 2685 Ganyon Dr./ Anderson, Ca. 96007.

That's it for this month- next month should be a big one! P.O. Box 2584/ Conroe, Tx. 77305.

MYKEL BOARD
YOU'RE WRONG!

I'm more out of place than a punk in a soap factory. Me: in San Francisco, home of the feminino anti-sex league and homo-as-respectable-citizen committee, Yuck! I'm here because I need to get away from the herkey and jerkey of New York, to someplace where I can write my goddamn book. The one about Mongolia that should've been finished a year ago.

Off in the Northern burbs. Staying with cousin Shirley, a good cook. I've got no car, which means I can't do anything in California. That's just how I like it.

Of course, I take a day to check in with Timmy, everyone's favorite cancer patient. It's about 11 in the morning when I get there.

Tucked in, as the 'B' building behind another one, it's an odd shaped building in an up and whitening part of town. One story, from the outside it looks like a squat little factory with a big iron gate in front.

Tim answers the gate. He hugs me hello and we go through a little yard, into MRR's new headquarters. Located at [*Note: I've deleted the address here, Mykel. I agreed to let you reveal secrets, but NOT that one! You think I want all those kids on my doorstep? —TY*] [*You could send 'em to George! That's probably where they came from anyway. —MB*], it's a big place, like a Soho loft There's a huge kitchen, an office, an upstairs bedroom, mailroom. It surrounds a central courtyard.

Entering, brings you to a small hall that leads into the kitchen. Tim invites me to sit down at the table.

"You want some herbal tea, Mykel?" he asks.

"How 'bout a beer?" I answer.

He shakes his head. "That was the old times," he says, "these are the new times."

He fills a kettle with water and puts it on the stove.

Tim looks good. He's in good spirits, funny, feisty, looking healthy, despite his over-eager lymph cells. But there is something more, something I can't quite define. A wrinkled eyebrow look of expectation? A slightly ironic upturn to the mouth. I can't say exactly, but there's something going on.

"Well, Tim," I say, not able to wait to satisfy my curiosity, "You found anyone to take over the reins when you retire?"

"Jen Angel's gonna *officially* do it." That's exactly how he says it, with "officially" in italics. It only makes the situation more mysterious.

"Sit down, Mykel" he says, gesturing like a waiter in a fancy restaurant. "Its time you knew the whole story."

"I AM sitting, Tim." I tell him, "and what the fuck are you talking about?"

Instead of answering, he pulls out a blank sheet of paper: Large paper, like you might find on a sketchpad. And sketch he does.

This gets to be a bit hard to follow, so you might want to get your own pad for a hands-on experience.

Tim draws a large rectangular box at the top of the page. From the bottom of this box he draws a single diagonal line down and to the right and another down and to the left. He then draws two boxes, one each at the end of each these two short lines.

Then from each of these boxes he draws more lines. Then more boxes. It looks like one of those corporate hierarchy charts you see, with SONY at the top, then AUDIO DIVISION, COMPUTER PRODUCTS, VCRS, CAMCORDERS... You get the picture.

There are no lines BETWEEN the lower boxes, everything points upwards.

It's called a tree diagram, but the branches are on the bottom. This one is almost symmetrical, with two distinct limbs: one branching to the right and one to the left. I'm confused, but I figure he'll explain.

"Nice picture, Tim," I say, "but what's the deal? You showing me a corporate flow chart?"

"If you want, Mykel," he says.

Skipping the very top box, he moves to the right side of the diagram. In the second level box he writes: WARNERS ENTERTAINMENT, in the lower level blank boxes beneath he writes: REPRISE, TIME, WARNER MOVIES, etc.

"I know the WARNER'S story," I tell him. "You've complained about it often enough. I hate it too."

"Whoa," he says, "that's only half the story."

Then he moves to the lower left-hand corner of the diagram. In those boxes he writes: PROFANE EXISTENCE, LOVE AND RAGE, PUNK PLANET, HEADACHE RECORDS, OUTPUNK, MORDAM RECORDS, FOOD NOT BOMBS. It's a list of (what I think are) unrelated DIY and radical organizations. The most obvious missing pieces are MRR and LOOKOUT RECORDS. Otherwise, you could fill in those boxes yourself.

That's where I can see the forest as well as the trees, I think. Good guys versus bad guys. Now I get it. I'm wrong.

"OK Tim," I say, "Very clever. The corporate pigs are on the right and the lefties are on the left. You only left out MRR and Lookout— and the top box is blank. And so is the left one directly under the top— at the start of the "good" branch of the tree.

I guess it's gonna say 'The Way of The World,' or something like that on top. Under it? Why MRR, of course. I guess wrong.

"Mykel," he says, as if he's rehearsed the line, "The picture is more complicated than you can imagine."

He points to the right, Warners, half of the tree.

"That's half the story," he says. "They're the bad guys, the right-wing hand of the organization. Yeah, they're evil, but they do one good thing"

I raise my eyebrows without actually asking the question.

"They raise money for the left hand." he says.

"Tim, are you trying to tell me that Warner Brothers is one of us?"

"No Mykel," he says, "I'm trying to tell you Warner Brothers is ALL of us?" He fills in the very top box, the source of all the others. WARNERS INTERNATIONAL, he writes.

"?????" I ask.

"But those guys in Burbank..." I protest, "Michael Ovitz and that whole cabal."

"It's a front," says Tim.

"Awww, come off it."

"Well, you're right, not exactly a front," he says, "Warners is schizophrenic. It's got its public side. That's the corporate, Time Magazine, Loony Tunes, you know." He points to the right side of the chart.

I nod.

"But there's another side— a side based in Tucson Arizona, run by a single guy putting out an Anarchist Newspaper. It's a secret empire controlled by a guy named Fred." He writes the name: FRED in the left box just under WARNERS INTERNATIONAL. The chart is now complete.

"Look," he says, " Except for Lookout Records, every member of Mordam exists because of Warner Brothers' money. Mordam itself exists because of Warners. Where do you think the money comes for all this stuff? From sales? Have you ever seen their catalog? Who would buy that stuff?"

"I've wondered how these things survive," I answer, "but I always thought it was the punk community... you know... banding together..."

Actually, it does seem a bit far-fetched. It's something I thought about often. How many record companies are there. How many labels make how many CDs costing thousands of dollars, that no one buys? Where does that throw-away-money come from?

I don't say any of this, though. I don't have to. It's as if Tim is reading my mind.

"Oh come off it, Mykel," he says, "the punk community couldn't band together to buy a six pack of Colt 45. Gilman Street, Epicenter, Food Not Bombs, Profane Existence, Love and Rage— the whole schlemiel..."

I'm too stunned to correct his Yiddish,

"...all work through Warner's finances."

"But Profane Existence?" I say, "they'd never take corporate money.

"How do you think those crusties can afford to do that?" he asks, "They don't work. Half the ads are give-aways. Do you think their parents give 'em the money?"

I sit down and sip the herbal tea Tim has given me. It tastes like cough medicine.

"I still don't get it." I say, "I thought you were gonna make MRR a corporation so you could give the zine to Jen Angel and have it continue once you're... er... no longer able to function in the same capacity."

"Think Mykel," says Tim looking at the ceiling, "I know that's asking a lot."

I ignore his put-down.

"Why would we have to become a corporation to give ourselves away? Anything you own you can give away. Wouldn't a corporation just make more paperwork? More tax problems?"

"I guess so," I say, "but then why..."

"We're not going to be a standard

corporation." He says, "We're becoming a subsidiary."

"Of Warner Brothers?"

"Yes," he answers, "actually, a subsidiary of FRED."

"You're going to have that horrible little W logo on the front cover and ads for GREEN DAY records?"

Tim shakes his head like he's explaining multiplication to a little kid who just isn't getting it.

"Mykel," he says, "Nothing's going to change. Warners— the Fred branch— asks nothing. They only give."

Tim stands up from behind the table. He sighs as if a great weight has lifted from his shoulders. I'm not going to tell you there were tears in his eyes, but I've never seen him more serious.

"Ok," I say, "When does it start? I mean, the takeover."

"Well," he says, "we're drawing up the papers right now. There's still the official corporate conversion, then some filings with the state, by the April issue we'll officially be Warner Brothers."

"Tim," I tell him, "We've been friends for a long time. But your readers have a right to know this stuff. I'm going to write about it."

"You gotta do what you gotta do, Mykel," he says. "I stand by what I'm doing. I stand by our independence— and continued independence. Warners is a helping hand, not a leash. I'll prove it by letting you write about it. If they were really in control, would they allow that?"

"OK Tim," I say, "I'll quote you on that. But I still don't know how I'm going to explain this."

"You'll think of something." he says, before breaking into that heroic laugh of his. It's good to see him laugh. The humor doesn't last long though. He puts a hand on my shoulder. I look at him. A great weariness comes over his face, like a holocaust survivor trying to tell a young Jew what it was like.

"Look Mykel," he says, "I've made some mistakes. I've been too hasty to judge. I've been too intolerant sometimes, but I've kept my integrity. You know that."

I nod.

"I'd never do anything to jeopardize that integrity... ok?"

"OK, Tim," I say, still not sure of the logic— or even my own senses. It's as if someone had taken all my preconceptions, ideas of reality, sense of right and wrong— turned them upside down and shook them. I react in the way I dream of making my readers react: shock, outrage, a feeling of helplessness.

So, here it is. Short, not so sweet. If this is the April issue (I write my columns months in advance. I'm not always sure when they'll appear.), you're now reading a Warner Brother's magazine. You can see, the change didn't affect the content, and it won't. But, somehow, there's something different in the reading— once you know.

ENDNOTES:

—> Scott Born (scott@killcreek.com) from the band KILLCREEK sent me a chart based on the results of an investigation into homophobia.

The study, called "Is Homophobia Associated with Homosexual Arousal" by Henry Adams appeared in the August 1996 issue of the *Journal of Abnormal Psychology*.

The research consisted of two part:

First, guys, all self-proclaimed hets, (nothing to brag about if you ask me!) were given a questionnaire. Based on the results, the researchers divided them into 'homophobes' and 'non-homophobes'.

Next, they "wore a penile strain gauge" (fastened by a man or a woman?? I'd like to know!) while being shown het and homo videos. The strain gauge tested for erections in the participants.

Unsurprisingly, the het vids arouse both groups, though the phobes a bit less. Also unsurprisingly, the phobes were MORE aroused by the homo films than were the non-phobes.

Most surprising (for some) and NOT talked about in the paper was that the homo video aroused ALL the hets— at least somewhat.

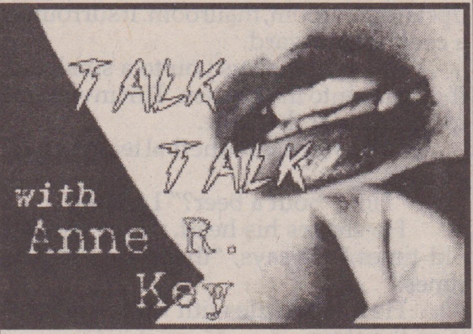
Which goes— as does most everything else— to prove me right. There are no heterosexuals—or homosexuals, just people scared of their own desires.

—>*It pays to listen to your mail dept:* I found the CD while cleaning up. Must've been sent here while I was in Mongolia. THE DERITA SISTERS & JUNIOR: *Too Lazy To Steal.* Wow! Is it great! Funny, nasty. Here are some titles: "Stop Me Before I Fuck Again," "No Facial Hair," and "I Am Satan, I Am The White Man" You can get this thing from Real George Records PO Box 40510, Santa Barbara CA 93140. You should.

—> *Veteran's dept:* Jeff Bale's new book, to be called, *When Bad Bands Happen To Good People* is due in July. Bantam Books will publish it.

In the book, Jeff writes about how to deal with mercy gigs, what to say to friends whose bands suck, how to understand why a person who likes music so good makes music so bad. I imagine you can order the book directly through the publisher. I'll give you the phone number as soon as it's published.

—> As usual you can reach me via email at mykelB@ix.netcom.com, or with those letters, photos and videos to: PO Box 137, Prince Street Station, New York NY 10012.



Ok back to Epitaph. Seems like they're signing up lame east coast bands for a change. THE BOUNCING SOULS, whose records have been chucked in the recycle bin at MRR for not being "punk" are in heavy litigation with the execs over in soundslikebadreligionland. Epitaph is having problems with the new BS record though because 5 of the songs are Springstein covers and the other 5 sound like they should be. I thought this was kinda strange because every time I've ever seen 'em they weren't anything near as punk as The Boss. The other lame Easterner rock combo to take a dump in the Epitaph toilets are H20. All I know about this band is that members have shown up in every Biohazard and House O' Pain video and the singer lost his girlfriends high school class ring in someone's innards while stabbing him at CBGB. Hey, they're down with Rancid ya know.

There's a video going around of The Descendents shopping in a porn store in Wisconsin. Not that this is very surprising or anything. Milo got 5 inch buttplugs and Bill bought a girdle. Their manager tried to catch the kids filming the video but a large gust of wind came over the plains and blew his toupe off. The video retails for $17.95 and you also get the dressing room shot of Bill trying on the girdle and Mykel Board blowing someone or another (hey Mykel, videos are cheap and they had an extra 75 seconds left on the 15 min tape stock.)

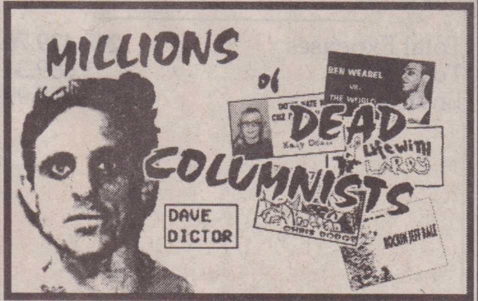
JJ from the NOBODYS, who is probably the person who sent the information above got a severe microphone shock which gave him strong desires to become a woman. He has since recovered from all symptoms except the trauma of losing the Polaroid's of him tucking his package behind his legs and trying on a wonder bra.

On the same night that The SIMPSONS made fun of desperate attempts to gain back lost ratings, George Tabb and his Prozac driven counterpart took it all off in front of the sparse NYC crowd (most folks lucky missed it because The SIMPSONS were on.)

Ben Weasel's book is due out at the

end of March and there is a already a movie deal in the works. Steve Bucemi (you know, Mr. Pink) will play Ben. Larry Livermore will be played by Tony Randall.

Oh yeah, I keep getting stalked by weird guys from Europe. Anyone else interested should write me at annerkey@msn.com .



The Unfriendly Skies

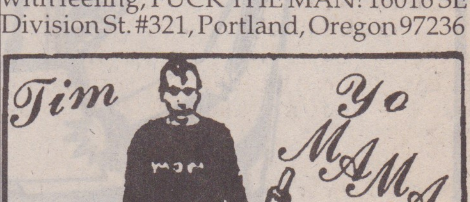
Howdy. Well with fresh cash in my pocket thanks to Fat Mike and the talents of Pig Champion, Steve Drapes and myself on the Submissives project out end of March, I've become enboldened to push my school bosses for a two week leave of absence. I've been a loyal in my opinion, underpaid employee for a year and a half and I asked for that leave. The woman who hired me stayed silent for a few seconds than I asked" Are you still there?" "Yes ahhhhh"a long pause and than "a we'll see." Hymmmm, I thought, "thank you and goodbye", I said and back to the classroom I went. One week went bye than Xmas vacation than another week went by. Hmmmm maybe she needs a reminder and for the next two weeks I placed about 10 calls to her office till finally she wasn't in a meeting or had just stepped out and I reasked my request. Pause and then ,"well officially you are not qualified for a leave of absence I'm sorry ". I wasn't quite prepared for that but quickly tortled "than I'd like to give my two week notice. Please forward the necessary paperwork to my school's secretary and thanks for trying to help...goodbye." I put down the phone and walked back to my class. I started thinking about life outside the school pro and con. Pro, no more waking up at 7 AM, five days a week. Con even with my new money a meaningless drone job like telemarket research, my last occupation back in San Francisco. very probably in my future. Can walking out on the kids and all the special relationships that mean more than 75% of my adult relationships and 100% of the relationships with other teachers at the school. Pro "mmmmm" Well anyway at lunch I get a call saying to call my boss and I do and she somehow found a way to get me that leave. Hmmm... life's a game of cards. "Win some, lose some, don't want to live forever, the ace of spades" I sang softly and went back to my classroom when I give quit or lessons at recess for the five kids that won the lottery, 28 of the 30 kids wanted the lessons instead of playing on the playground the 25 minutes a day that they get. But then again they only get music once a week for 25 minutes out in half from last year and entirely being out to live within the Prop. 5 property tax reductions that Oregon Voters re approved last November. Elementary school without music, art, gym next year.

But hey. I'm in a good mood. I got my break. Make some flight reservations and next week I'm back to San Fran, the city in which I had from ran. Tweek Capital U.S.A., Glass, Sparkle, or Industrial you choose. Flavor Bad Behavior, Baghdad By The Bay, a chance to visit some very cool old friends I'd made in my 14 years of living there.

A week passes, I'm packed, tickets in pocket, I'm feeling good. It's my day it'd be 4th period at school, but I'm on line. South West Airlines to the bay. I'm so excited that when I get to the counter I just start jabbering away. "Hi, how ya doing, my ex worked for the airlines, she lives in Reno now, she's a reservationist too." She looks at me and says, "Your flight has been cancelled would you like one to book you on the next flight?" "Ah. jees.. yeah sure bummer cancelled.." and then I said something I really know I shouldn't have said," I guess being cancelled is better than being on that TWA flight 800 that got blown out of the sky out the side of Kennedy that Pierre Salinga says the U.S. Navy did, not Terrorists." I should have taken in the look better that she gave me. I thought it was more that " I didn't know that ' or a troubled' yeah the government isn't owning up to alot of stuff, "look but it wasn't. I went on to show her how well read I am by relating how the Value Jet crash in the Everglades marched the scenario of a Ray Bradbury story of how people in the future some back in time to switch bad body parts for healthy ones and no one would know because the bodies would be eaten by alligators. By this time she has her mouth open and I noticed our of the corner of my eye 2 men with plastic windbreakers on said, "Sir please pick up your bags and come with us." I look at them then the young woman, she's looking down and I follow. To a back room with those special 2 way mirrors where you can watch people picking their nose and they have no idea your a foot away watching.

"Sir please empty the contents of your bags onto the table." I'm used to this kind of treatment from my international tours, but I can't say that I've ever appreciated it. By this time I was totally unprepared. As I'm emptying the bag I get tonier and tonier as I get more and more confident I had no illegal contraband. Maybe a strap-on and a leash and collar, I pull them out and glare at the mirrored glasses wanta be G-men. All out no guns or bombs or whatever they thought I was gonna bring on this I hour and 20 minutes shuttle. "This really stinks, are either of you the supervisor here? I hate all of you...you all stink!" I 'm really mad but also amazed how I've learned to curb my use of curse words. Sixteen years of punk rock has been restrained by 1 months in an elementary school. Its actually more effective in this instant because you don't come off like foul mouth lout whom are easier to dismiss, " Well, Mr. Dictor we are very sorry. We have been coached and trained by the federal government to listen for conversation that includes certain topics and to look for certain demographics that you happen to fit." I comeback," So if I'm traveling alone, late 30's or so, and talk current events involving plane crashes and government cover ups this could very well repeat itself?" "Fraid so Mr. Dictor." "Well it stinks, when did this start happening?" " Since the last of the year here in Portland."

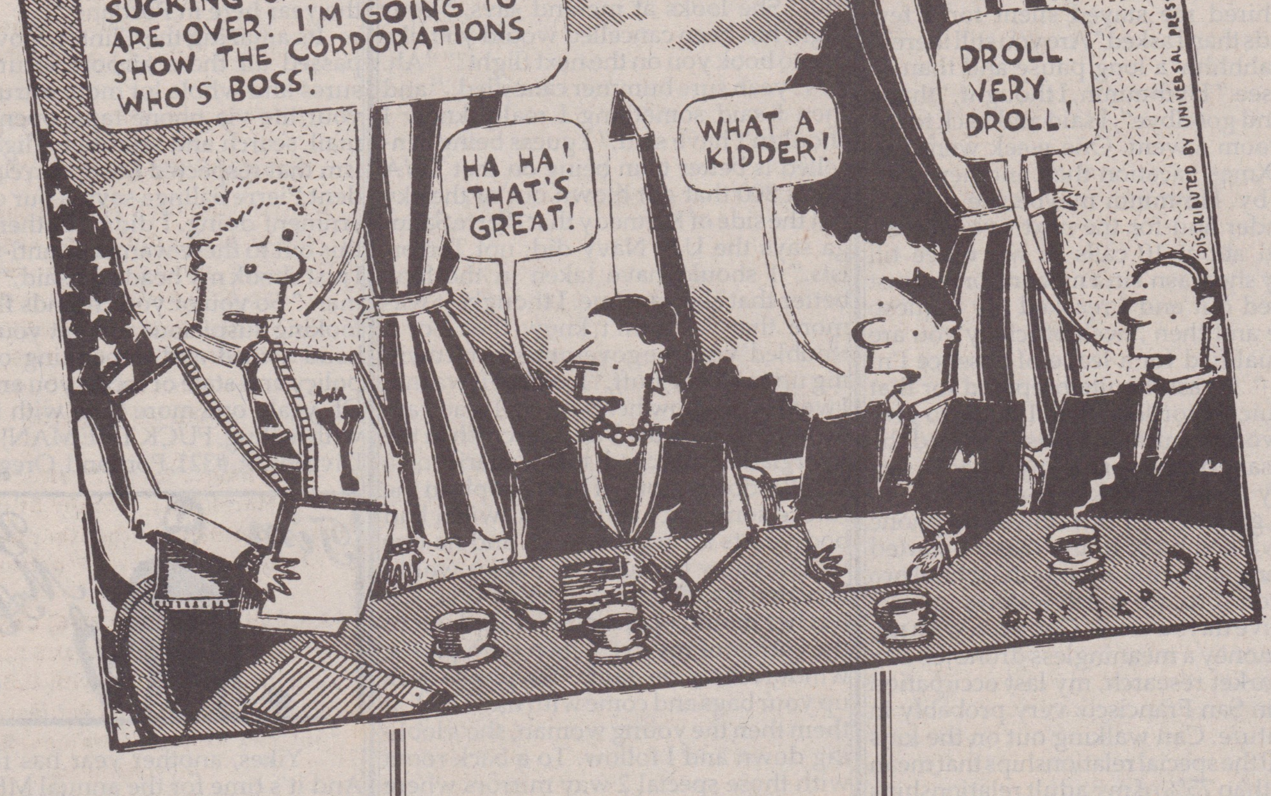
Its amazing the Clinton Government passed all these airport security measures and whole lot more intrusion into your life via phone taps, opening your mail, search and seizure to flight terrorism that respected European correspondent Pierre Salinga says is our own government doing. I didn't bother to point this out to these wanna be anti-terrorists I just shook my head and said, "Fuck the man." So you or your friends flying just looking suspicious can get your contraband seized and depending on airline policy and state or locale you are busted. Oh yeah, one more time with the heart with feeling, FUCK THE MAN! 16016 SE Division St. #321, Portland, Oregon 97236



Yikes, another year has flown by. And it's time for the annual MRR financial report. Nothing new this year in terms of how we operate. For those readers that are new to MRR, it is a not-for-profit operation, and though the regular shitworkers do not receive salary, at the end of the year we dole out money that's left to those people who contributed a lot. This year, volunteers received anywhere from $50 to $590, depending on how much time they put it. Not enough money to make people stay around just for that, but enough that they are compensated for their expenses and a bit more. Thanks very much to all of them—they make this happen!

So, here's the lowdown:

Beginning balance	1688.65
Income	
Ads	108,144.22
Dist	130,799.20
Housing	600.00
Radio	1,304.00
Refunds	1,525.00
Subs	15,981.04
Income - other	8,745.66
Total Income	267,099.12
Expenses	
Ad Expense	450.00
Auto	2,781.97
Bad Debt	603.00
Bankcharge	297.55
Entertainment	820.56
Insurance	755.00
Legal Fees	910.00
Office	12,869.19
Postage	28,530.00
Printing	122,182.45
Radio	4,454.27
Record purchases	6,202.10
Record Label	6,239.99
Rent	27,500.00
Repairs	229.46
Services	1,893.31
Supplies	5,722.06
Utilities	4,399.71
Zine production	37,599.16
Expenses - Other	990.00
Total Expenses	265,429.78
Total profit	1,669.34
Ending balance	3357.99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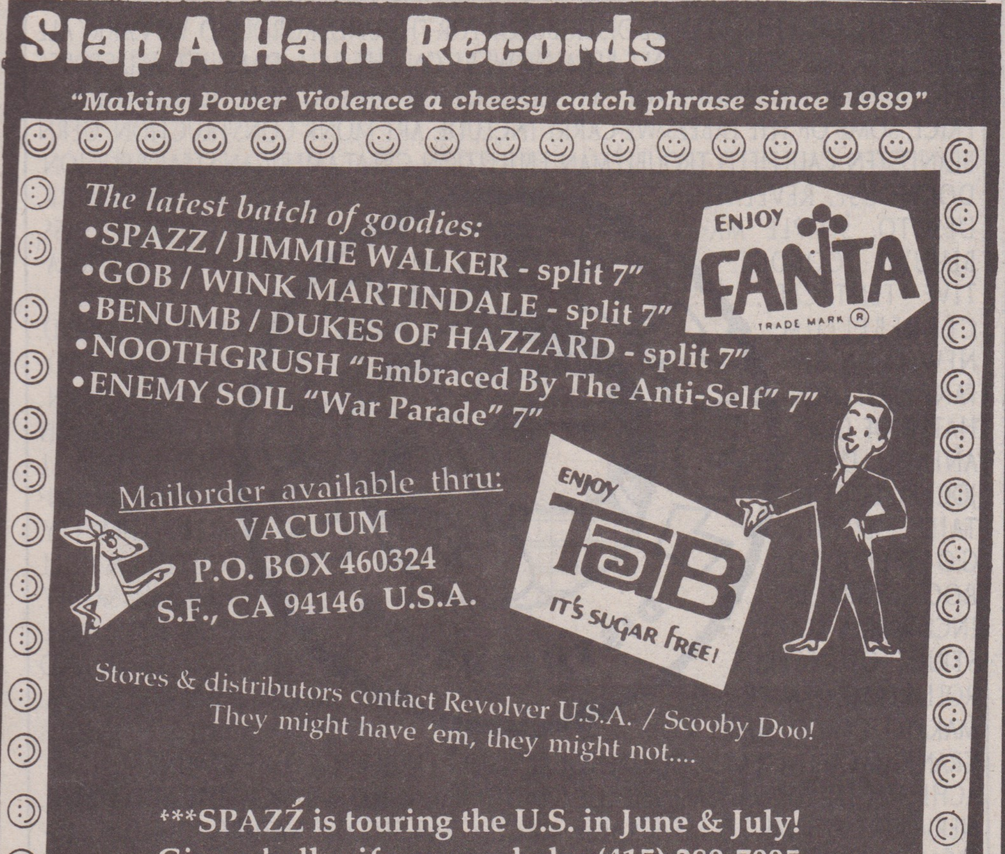

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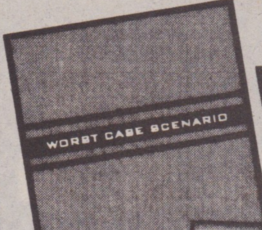

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A Progressive Vision for Social Change by Barbara Ehrenreich

The central fact of American life today, the inescapable one, is that while a minority of people, roughly 20%, have been doing very well, seen their incomes go up and their wealth grow, the majority—roughly 80%—have been seeing their incomes fall. The measure of that is approximately a 20% decline in wages since the early 1970s. Big change.

At first you could not say this. When the data started coming in, and I remember it was in the mid-1980s I wrote an article for the *New York Times Sunday Magazine*, I hadn't done the research, but I was just putting it together, and I said, "Look what is happening. We are becoming polarized as a nation". By 'polarized' I mean that you've got the rich and the poor and fewer and fewer in between. I was attacked in the *Washington Times*, the Moonie newspaper. They had a really mean thing to call me. They called me a "Marxist." But there's no way they can deny it any more. Here's a quote from a report from the Rand Corporation, which is not a hotbed of Marxists. I'm just quoting from this. The report was released this August. It said, "The inequality between rich and poor in the U.S. is far worse than even its sternest critics have charged," a study by the Rand Corporation said today. Then they quote from the conclusion of the study: "Wealth inequality in America is simply enormous, several times greater than income inequality. Loud alarm bells are ringing for the future," the report concluded. This is, as I said, the Rand Corporation.

The reason that we don't constantly hear about this, constantly read about it, see headlines saying, "America Is Coming Apart. It's All Over. We're Not One Society Any More. We're Becoming Two" is for two reasons. The first is that most journalists and media executives are themselves part of that top 20%, or even top 10% or 1% that has been doing very well indeed. This just doesn't register as an important fact. Secondly, I can tell you this as a journalist, it's sort of an unwritten rule in many parts of the media, that you don't write about poverty unless you're focusing on something wrong with the poor. If you can find a 14-year-old girl who's a crack addict and who's on welfare, good, that's a story about poverty.

The result of this class polarization that's happening is we're getting to be like two nations with no pretense any more, or less and less pretense, that there's any sort of common good that unites us and that we ought to be striving for. **The reality is that the rich in this country have gone off on their own as if they were a separate nation.** Look at Wall Street, something I've been observing over the last few years. Whenever there is an economic indication or change in economic indicators that suggests that unemployment is going to go down or that wages might go up because unemployment is going down, the stock market does what? Rejoice? No, it tumbles. Think about it. **What is good for the majority of Americans is bad for Wall Street.** Do we have one economy here or two?

Or there's the whole "corporate downsizing" trend. Some how it works out that it's great for profits to eliminate workers, American workers, anyway. In other words, what's good for corporate profits is bad for the majority. Again, is there one economy or two? Of course, one of the big explanations of why U.S. wages are falling is that corporations can go shop in the Third World for workers who can be paid in dollars a day instead of dollars an hour. A U.S. assembly line worker can be replaced by a Mexican worker earning, say, $5-$10 a day. It's happening to white-collar people too, now. An American computer programmer earning $30,000 a year, say, can be replaced by a programmer in Bangalore, India who makes 1/6 of that. But I think if it was just a matter of finding the cheapest possible labor wherever you went on the globe, that a few of our ten-million-dollar-a-year CEOs would have been replaced by, say, Haitian immigrants making the minimum wage. Think of the savings that would be. We used to pay ten million for this guy! I don't see why not. Does anybody know what a CEO does anyway? It's all on-the-job training.

So at the big level, at the macro level we have two nations. At the individual level, we have a startling discovery, which more and more people are making all the time, which is that it's getting harder and harder to live on what you earn. **One-third of Americans now work full time but are unable to lift themselves out of poverty.** There's an interesting phenomenon which I'd like to write about in fact at some greater length which is arising because of that. That's the phenomenon of the homeless worker. I hope I didn't offend anybody up there. If God is a Republican, we are in trouble. [laughter] One survey found that one-third of the men in New York City shelters were employed full time, full-time workers living in shelters. But you can't rent an apartment on the wages you're likely to get as a security guard or the kinds of work that you can get if you're an unskilled, uneducated young man. Or here's a bulletin from the West. I got this from the *Los Angeles Times* recently. The town of Telluride, Colorado, now graciously allows its low-income workers to live in their cars in ski area parking lots free of charge. No parking fee, isn't that generous? In Glenwood Springs, which is 45 miles away from Aspen, where the average home sells for $1 million or more, some area workers have taken to camping in caves. There was a factory in Suffolk County, Long Island, near where I used to live, which allowed its workers, mostly middle-aged women of different races and ethnic groups, to live in the parking lot. They were allowed also to use the restrooms, even at night, to clean themselves. They got organized. They got a union in, and that was changed. But that's not an unusual kind of situation any more in our industrial areas.

One way that the right has often countered evidence of growing poverty in this country is by saying, in effect, that we as Americans are spoiled, that to be poor in America is to be like rich in another country. But this is becoming less and less true. Another important study released this summer was done by a non-profit agency in Luxemburg. It showed that poor children in the U.S. are poorer by objective measures having to do with housing and nutrition, than poor children in 15 other industrialized countries. And of course, being unable to afford housing is poverty wherever you are.

You would think that some of these economic facts would penetrate to the men who have been devising "welfare reform," like the fact that it doesn't do any good to push mothers into the work force if 1) there aren't enough jobs, and 2) the jobs that there are, especially for women with childcare problems, don't often pay enough to live on. **And by the way, why is it that if you're a middle-class woman and you stay home with your kids you are praised for being an ideal mother, where if you're poor and you stay home with your kids you're stigmatized as a "welfare cheat" and a drain on the**

economy?

I have to talk about welfare for a minute. That's what I've been focusing on with a group of women that I've worked with for several months now. Here we have an area of public policy that is completely immune to facts. Whatever you say doesn't matter. It's as if our political leaders have been swept away in some kind of bout of mass hysteria. No one even wants to hear the facts any more because they might spoil the fun, the witch hunt, that they've got going. And what a great witch hunt. You pick as your scapegoat the social group in America that is least able to make itself heard because of poverty, because of children to care for, and you go after them.

But just a couple of facts. You get the impression from watching welfare debate in Congress that most welfare recipients are unmarried teenaged girls, mostly African American. In fact, most welfare mothers are white. Only eight percent are under the age of 19, and half of welfare recipients are women who have been married and are divorced now or separated. You get the impressions, too, that welfare is a real comfortable way of life that women cling to as long as possible. First, it's not comfortable. Benefits average in this country $367 a month to take care of one women and two children, which even with food stamps amounts to an income well below the poverty level. 70% of the women who apply for welfare receive benefits for two years or less. You never hear that in any of the debate that went on in Congress.

If you listen also to the welfare "reformers," you'd think that poor women have babies to get on welfare or to get more welfare. In fact, the average family on welfare has two children, just like the average family in general. Numerous studies show that welfare does not work as an incentive to have babies. The guy who came up with that one should try having a baby. [laughter] Of course, welfare reformers always talk as if they're fighting immorality and to restore "family , values. " But there's some interesting data, and this I did a little research on myself, calling up different projects that train women on welfare for jobs and so on, finding, though it has not been put together as one single national figure yet, that one of, if not the biggest single factor leading a woman to go on welfare is domestic violence. So many women enter welfare because they're escaping from a bad situation. They have children. You have to have something to turn to. What really I think is going on with this welfare reform in addition to everything else is a message that's being sent to all women. **Women of any social class--and you can start out pretty middle class and still wind up in welfare if you're escaping from a bad family situation--the message from Congress is, "stand by your man", even if he's knocked you to the floor.** That's what they're saying. There's going to be no escape hatch, no guaranteed escape hatch. But as I said, facts don't count in any of this debate. I hope you'll make your voice heard, because if there was ever a feminist issue, this is it.

It's also a labor issue, too, let me say. As that safety net is destroyed for some people, it's easier and easier for employers to offer extremely low wages to anybody, wages that a family, or an individual even, can't live on. **And low wages, not promiscuity or immorality or all the kinds of things they like to say are what the poor are up to, are what is undermining our so-called traditional values in this country.** The work ethic, for example. Politicians love to lecture us about the work ethic. But why should anybody have a work ethic when employers no longer seem to have a "pay ethic"?! Why should we value work if employers don't seem to value our work? And that's what happening. Talk about undermining the social pact.

Or marriage, another traditional value which our Republican candidates get all weepy-eyed about. Actually, everyone one of them is divorced. I guess Alan Keyes isn't. But here, too, there's a serious question. What happens to marriage, assuming that you want to get married and you're heterosexual, if men aren't in a position to make a real economic contribution to a marriage. Why marry one of them other wise? [laughter] I've married a few of them in my time, too, and I've supported them in pretty good style.

What irritates me is when you have politicians say about women on welfare, Well, if they'd just get married! As if that's the problem. You ever see one of those guys propose to a low income woman with two children? No. So I said, they say marriage is the solution. I'm going to do a little calculation here. Then I decided to focus on the black woman, because that's what they're usually really after. You get married. What's the matter with you? Assuming that she would marry a black man, I calculated mathematically how many men a woman has to marry in that situation to get out of poverty. Because at the wages men earn one will not do it. That's the thing. [laughter] **What I calculated, given the average earnings of black men, which are very low, it turns out you don't get out of poverty until you marry three of them.** [laughter] Imagine the problems you would have fighting for the TV remote. Three husbands. You'd never get the remote.

Strangely enough, that's illegal. Or crime. Here again, how can you have wealth and poverty rubbing shoulders in our cities and not have crime? Especially, of course, because the poor in our society in this one democratic way get to be subjected to the same sales effort as the wealthy, a sales effort we're bombarded with constantly that says that life has no meaning without hundred-dollar sneakers or a thirty thousand-dollar car or a $300,000 house. We all hear that all the time. So what there should be in this country is anger, of course. There should be masses of people protesting the CEOs, who now, by the way, make 150 times, on average, the average pay of their employees. That's up from 12 times in 1960. People should be protesting the multinational companies who scour the whole world for cheap labor. They should be protesting the executives who have had their own pay checks and bonuses and stock options even as they downsize their own employees into destitution. Of course they should be protesting, we should all be protesting the Republicans, who are on a veritable rampage now in Washington, a rampage representing the interests of the corporations and the very wealthy. Cut Medicare so we can cut taxes for the wealthy. Eliminate occupational health and safety standards. Virtually eliminate, if they can get away with it, environmental regulations. As the Wall Street Journal said about the Contract on America, "It's a bonanza for the rich."

But here is the really strange and puzzling part. There is plenty of anger out there. But it's not directed at the real perpetrators. It's directed at government. Listen to Republican candidates. Listen to talk radio, if you have a strong enough stomach. Listen to the pundits. You will find out that the number one enemy of the American people is the American government. There are two reasons that the government has become the enemy. One, of course, is that the political right decided to target government as the enemy. And the political right is a lot noisier than the political left. I see it as part of the search for an enemy that began to go on in this country after the collapse of Communism. **That was a terrible blow, the collapse of Communism. Suddenly we had an enemy shortage.** We'd never had an enemy shortage. You had Bush and everybody going all over the world looking for substitutes: Panama, Libya, North Korea. Until they decided, stay at home. We'll say it's our big, bloated, tax-and-spend government. In a way it makes sense.

But there's another reason that government makes a good enemy. It spends a lot of time acting like an enemy. Every one was shocked—certainly liberals tended to be shocked—when the National Rifle Association referred to government agents as "jackbooted storm troopers." But the truth is that government has become increasingly brutal toward its own citizens. Waco and Ruby Ridge are the right's favorite examples, and they are examples of unconscionable brutality. I couldn't believe it when Waco happened. Janet Reno had to bomb these children because they might be being abused? But the constituency that routinely experiences the police as 'jackbooted thugs" is not of course good old boys with guns who live in the country. It's people of color in this country. **Our urban police, one department after another, has been exposed in just the past few months as a hotbed of racism and armed thuggery.** New York, Philadelphia, New Orleans, and of course L. A. And I would mention that it is the war on drugs far more than any war on illegal weapons, because that's what they were going after, remember, in Waco and Ruby Ridge, illegal weapons what were supposedly stockpiled, but it's the war on drugs that has served as the excuse for terrorizing and brutalizing so much of the citizenry, especially people of color.

I will give you one case. This bothers me, this case. It's just one. It's one death, so what? But I'd like to keep this man's name alive. In 1993 there was a raid on the home of the Reverend Acelyn Williams, a 75-year-old Bible scholar living in Boston. Rev. Williams died of a heart attack after the police broke in and chased him around his apartment. They were on a drug raid. They had the wrong address. But, of course, the Rev. Williams lived in a black neighborhood. So that's what happened to him.

Or for police assault that approaches the scale of Waco, recall the Philadelphia police bombing of the M. O. V. E. headquarters. Remember that? 1985? Which resulted in 11 dead, including children, and 300 neighborhood people left home less because a bomb destroyed their homes. So we are becoming a police state. **That is not a phrase that I use lightly or just for effect or as a figure of speech, even. We are becoming a police state.** According to a Justice Department report issued in August, the number of Americans under the control of the criminal justice system reached five million last year. That's almost as large as the number of Americans who are full-time college students, 6 million. In California, this spring for the first time the number of people incarcerated surpassed the number of people in college. Almost three-quarters—just for the race element here—of the new admissions to prisons are now black or Hispanic, and according to the Justice Department, if this trend continues, by 2010 we will have the absolute majority of all African American males between the ages of 18 and 40 in prisons and camps.

When you begin to have almost as many people in prison as in college, and when you approach having a majority of young black males incarcerated, mostly for drug offenses, which I think I would question whether those are crimes, then we are indeed talking about a violent and out-of-control government. And while we're talking about government violence, let's not forget the largest agency of government violence there is, the Pentagon. For all the base closings that have gone on—and there are nowhere near enough, as far as I'm concerned—military spending remains at average Cold War levels, although of course there is no Cold War. But the 20% of the budget that goes to the military appears to be sacrosanct, again thanks to the political right. In fact, the military was forced this year to accept more money than it wanted. It didn't want the B-2 bomber. But Congress said, "You've got to take the B-2 bomber. We've got to have them. You've got to build them."

If you want a clue as to why this happens, what we're talking about here is the whole hypocrisy. The right talks about shrinking government, but they're not talking about shrinking the part of government that represents organizing violence. Consider this: Newt Gingrich's congressional district, which is the home of Dobbins Air Force Base and a huge Lockheed plant, also interesting enough is the home of a Coast Guard station, although it's completely landlocked. Anyway, Newt's district received $3.5 billion in federal money in 1992, up 152% from the year before, an increase which Newt happily took credit for in his letter to his constituents. That's $7,000 per capita in federal money to Newt Gingrich's district. So I think we should acknowledge part of what the right has been saying is true, in a very limited way. Government is expensive. Government is brutal. In fact, a lot more brutal than the right is willing to admit, because they don't count brutalities committed against non-white Americans. But having said that, then we have to take the next step and say, Why is government so expensive? Why is it so brutal? Here's where the answer is interesting.

The answer is, Because the political right in this country made it that way. We are looking at problems of their creation. **Why is government so expensive, for example? I mean expensive for the average taxpayer. Because the policy of the right and the middle has been to reduce taxes for the wealthy and for corporations while increasing them for the rest of us.** Remember way back to before Reagan—some of you are old enough to remember when we actually had a progressive income tax in this country, where the very rich could be taxed at 90% of their income. Today the absolute top individual tax rate is 39.6%. With creative use of deductions, most of the wealthy pay 20% or less, according to James B. Steele and Donald Barlett in their excellent book *America: Who Really Pays the Taxes?* As for corporate taxes, I'll just quote Barlett and Steele on this: "If corporations paid taxes in the 1990s at the same rate that they did in the 1950s, nearly 2/3 of the federal deficit would disappear overnight." Now let me say this: There's nothing wrong with a deficit if it represents an actual investment in something, education, for example, or housing or environmental cleanup. The problem with the deficit is the interest we pay on the federal debt, which now amounts to 14% of the federal budget. What does that mean, that we pay all this interest? What's happened here?

At one point the government used to tax the rich, quite heavily. Now it borrows from them. That's what that interest payment represents. Don't tax them, sell them Treasury bonds and then you pay them interest on it. Wouldn't it be a lot cheaper for the rest of us to go back to taxing the wealthy, rather than borrowing from them and paying them interest? That's certainly not the direction this Congress is going to go.

Let's go to the second question: **How did government get to be so brutal and so fixated on violence? The answer to that is, too, if government has become a "jackbooted thug," it's because that's what the right made it into.** Who, after all, has been barking about "law and order" for at least the last 25 years? Who has insisted on more cops, more prisons, more executions? If government has developed certain thug-like qualities, and it certainly has, it's because a lot of Republicans have voted over and over for politicians who promise to restrict the functions of government more and more to the domestic use of violence in the name of law and order. The choice has been for law and order over social spending, for cops over midnight basketball, remember that was the social program they had to stop in the crime bill, prisons and the Pentagon over schools and childcare. The result is that we don't have a soft, cuddly government like some of the Scandinavian countries have, the kind that offers its people health insurance and help with this and that and assistance for the unemployed that you can actually live on. We have created a huge and heavily armed cop. That's what we've turned our government into.

To appreciate the social effects of these choices, consider the career trajectory of one particular individual: Timothy McVeigh. Like thousands of young people, he finishes high school, only to find there are no jobs where he lives, no jobs that would pay enough to live on. Nor of course are there any government programs around for young Timothy when he gets out of high school that would say, "Here, Timothy, come over here. Well teach you how to program computers or do something." Actually and parenthetically, I don't know about all this emphasis on job training if there aren't any jobs out there in those fields. But anyway. There's nothing. He gets out. No jobs, no training programs. There's only that one giant welfare program the federal government runs: the military. So, like many other not well educated, disadvantaged young people, he signs up for the military, where he is painstakingly drilled in the art of killing efficiently and without remorse. Then, after a while, the military doesn't need him either. He failed psychological tests for the Special Forces. Interesting, isn't it, that there are psychological tests for Special Forces? Wonder what you'd have to be like to fail them. [laughter] Well, we know, don't we? He returns to civilian life and a job as a security guard. Again, no hope of earning enough to live on. At $5 a hour, you don't rent a studio apartment. You have to live with your family or just be on the road. He drifts. He absorbs more and more right-wing literature, which is apparently the only thing he could find that would explain to him the plight of the white male in America. He becomes fixated on Waco. It's the government that turned him into a warrior and paradoxically the government that eventually he decides he's at war with. Then of course, you know the rest.

It's not just the paramilitary nut cases who have decided that the government is the enemy. If you can't see the government doing anything for you, although you're told it's doing something for them, like those welfare moms, if all it does in your life is be a pest and a busybody, making you pay your taxes, register your guns that's a burden, wait in those long lines to renew your driver's license, and I do resent that, for most of us, that's how we run into government: the IRS and the DMV. It's not likable. It's not friendly. A government that extended a helping hand now and then, that said, "Let me help you get your children through college. Let me offer you a little health insurance," might inspire a little loyalty in us and give us that sense of a common good that is so missing from our society. But a government that only impinges on people's lives as a bureaucrat and as a bully tends to inspire hate in people. That's what has happened.

To summarize my dynamic I've been drawing out here: A vicious cycle is at work in our society. It goes like this: **The right is creating the very conditions in which the right can thrive.** If you build up the armed, coercive functions of government, you do have a government that acts like a thug a lot of the time. And if you simultaneously eliminate those parts of government that actually help people, from welfare to Medicare to Medicaid, it gets easier and easier to say that government can't solve any of our problems. We've just prevented it. At the same time, of course, you have the underlying trend coming from the private sector toward lower and lower wages and less secure jobs, more temp jobs, more jobs with no benefits, no security at all. The hope of the right is that the anger that results, arises as people are experiencing diminishing economic prospects, can keep on being deflected at government, instead of at the corporate forces that actually determine our economic fate. Of course, the irony here is that if there is that anger at government, then you have attacks, as we now have, on the regulatory functions of government, so that there is nothing to check corporate power at all, and then of course wages and benefits and working conditions can deteriorate still further.

Where does this vicious cycle lead? Where will it take us? If I were in the business of making predictions, I would make some pretty scary ones right now. Like, fascism. That could be predicted. Pat Buchanan is carrying the standard for that. Here's a man whose heroes are Pinochet and Mussolini. He ran for President of the U.S. That's one option. Or you could say, Maybe I should predict just more social instability, more riots, armed conflicts between regions, between races. This is a highly armed country. I haven't talked about gun ownership. We could go off about that. **We have a potential to outdo former Yugoslavia if we ever decided to take that route.**

Or I could say, Maybe it won't be fascism, maybe it won't be armed conflict. Maybe it will just be more of the same, a continuing descent into greater and greater social divisions in this country. What we see already is fortified islands of affluence in a sea of poverty, shantytowns, trailer parks. So we could have a continuing drift in this direction of greater and greater polarization. We might continue to have some pretense of democracy to cover the fact that we really have become more and more of a plutocracy, that is, ruled by the wealthy. So I could say, those are three directions we could go in, or maybe some mix of all three, which are truly terrifying.

But I don't like predictions. You know how the McLaughlin Group operates? You watch them, and it's, "Well, Fred, what'll it be? Fascism or old-fashioned plutocracy?" "Huh?" Two seconds. Answer. The reason I don't like predictions—I had to really think this through, because something really grates me about this idea that you should have an instant prediction—is that there's an assumption in that, and the assumption in making predictions is that we as human beings don't have any control over what happens. History is not a natural process, like weather, that you can make scientific predictions about. It's not like a natural, non-human process. History is something that we do, we, all of us, do it. It's something we do once we decide to take charge of our lives. So that the answer to the question, Where does this dismal scenario that I've been painting here lead? is, that depends on us. We're the answer to that. There's no prediction that anybody can intelligently make.

We on the left—and by left I'm being very ecumenical, I mean everybody left of Bill Clinton, say, and as he moves further and further to the right, that becomes a larger and larger category [laughter]—we're in a bad situation, obviously. The right has put us here. They define the enemy as government, and they define the left, by which they include even Bill Clinton, they're that ecumenical, as people who for some demented reason want nothing but more and more government. Therefore, the left, liberals, Democrats, whatever, is the enemy. Try introducing yourself as a liberal, or a leftist, if you want to use that daring word, in one of those America Online chat groups. Anyone ever go into America Online chat groups? Or if you're really brave, on a talk radio call. You'll be immediately brushed off as a fan of big government, an ATF agent, or worse, if there is worse.

There was a time historically when the core program of large parts of the left was indeed the expansion of government. That is, by nationalizing industry. There was a reason why people on the left hoped that government would eventually take over more things, would nationalize industries, the railroads, etc. Because ours was supposed to be a democratic government. It's still supposed to be democratic. And if important industries and services were in the hands of government, then the average person would have some say over how they were run. That was the hope. We could vote. And obviously, the average person—and it's still as true as it was then—has no say over how private corporations operate. Their boards of directors are self-chosen. They sit around in a room and think of the friends of theirs they would like to add to the board. Large shareholders may have a voice, but nobody consults the average worker or consumer about the directions that R.J. Reynolds should take or Lockheed or Time Warner. The corporations serve as our invisible, unelected, unaccountable, private government. So from the point of the view of old left, of thirty or forty years ago, the question was, Why not replace them with an elected government? Put things in the public sector and well have some leverage.

That's still not a bad idea in certain realms of life. **Give me a choice between having health insurance that's run by the U. S. government or having my health insurance come to me through Prudential or Met Life, and I will take the government any day.** Because at least if I don't like what I'm getting I can vote the scoundrels out of office. It's not as easy as it should be. I don't want to make it sound too easy. But I get very irritated in our brief debate about health reform, which now apparently is over in this country, when they'd say, "You want national health insurance? You want the government breathing down your back?" Speak to your physician sometime and she will tell you that now it's the big insurance companies that are breathing down her back telling her—or him, sometimes—what can and cannot be done. They have moved into the practice of medicine, the big insurance companies. So at least there's a little leverage if it's the government. If it isn't the government, I don't care either if you want to give us national health insurance and put it in some new non-governmental, not-profit entity called the People's Health Insurance Cooperative of Greater Tampa, and let me have a say in its policies, I say that's fine, too. Good. Just so long as we have a say. The same thing has to apply to discussions of whether certain things should be with the federal government or the states. They keep saying it's more democratic to turn it over to the states. In principle, it ought to be. The states are smaller. In fact, it turns out not to be, because state governments are much more the hostage of private corporate interests, as has been shown over and over again.

But my point here is that it's been a long time, at least thirty years, a whole generation, since the program of the left could be summed up as nationalization, or turning vital services and industries over to government. Our focus as a new left, which we can call ourselves now, I think, is on getting the job done and getting it done in the most democratic possible way. Which may be having the government do it, may be having the private market do it, if that's what makes the most sense, may be having some other kind of group, community organization, coop, whatever, doing it in other areas. You want to know another big reason why the focus of a genuine left—and again, I'm including in "left" everybody from Hillary on left—can no longer be the government? This is a very serious reason. Because so many issues today really are international in scope. The attack on the standard of living of working people is international in scope, with the same multinational corporations that are driving down wages in the U. S. often you can find them involved in union-busting in South Korea or Mexico. **The over-class, let's call it that, is international today. It's left nation-states behind. Multinational corporations don't care what nation state they were originally licensed in. They're global. Our movements have to be international, too.** To me, that was one of the things that was so important and exciting about the Women's Conference in Beijing, that kind of people-to-people interaction. Forget about international boundaries. Let's get together and talk about our problems. This is also going on between some North American workers and Mexican workers who now face more and more the same system thanks to NAFTA. So the issue is not, when we look at government, big government vs. little government in this country. In fact, it's been a long, long time since the right actually stood for smaller government What they stand for now, let us be very clear, is expanding government, expanding the armed functions of government, both domestic and in the military, and expanding intrusive aspects of government, personally intrusive things, telling people what kind of sex they can have and with whom they can have it, what kind of contraceptives they can use, whether they can have an abortion afterwards. That is expanding government. That is government as a cop right within your own bedroom.

And remember that the huge budget deficit we have now was incurred under the farthest right-wing President ever, Ronald Reagan. So the issue isn't big vs. little as far as government goes, but what kind of government we're going to have. And that ultimately is the question of what kind of society we want to be. I want to suggest some ways that we on the left think of changing government. I'm talking about my vision of different. Not bigger, littler, but different.

1) Shrink the military. There is no reason, no rational reason, anyway, why military spending has to remain at Cold War levels. There is no enemy out there. We can keep searching the earth to find one, but there isn't one. We need a defense program, all right. I believe in a strong defense, but defense against the real threats which are poverty, economic insecurity, sexism and racism in our own country. I would like to see defense against those things. So this is the number one point: start shifting public money away from the means of destruction and toward meeting real and urgent human needs.

2) A corollary to that: Let's stop using the military as a public jobs program. Let's be frank. That's what it's become. We have a giant public works program. It's called the Pentagon. All right, a lot of people in it are in the private sector, working for Boeing or Lockheed, but it's just the same as if they were "raking leaves" in front of City Hall. This is public sector make-work. That's all it is. If we're going to have public works programs, and we certainly need them, let's have them do jobs that actually need doing, like environmental cleanup, like using some of the technical knowhow that goes into our military industries to devise new technologies that would help people live better. Literacy training, home care for the elderly. Like there's nothing to do but rake leaves? When you mention public works programs, Republicans always say, That's not real work. Like we've accomplished everything and there's nothing to do? There are real things to do, and I would like to see public sector jobs that pay enough for people to live on in dignity. That would help leverage up jobs in the private sector. It would help to raise the minimum wage, too, which Clinton at one point promised to do.

3) Let's start cutting the bullying functions of domestic government. Out-of-control police department and federal agencies like the Bureau of Alcohol, Tobacco and Firearms should be placed under a kind of martial law. They really should. And in the case of the police departments, they should be put under day-to-day, careful monitoring by grass roots community organizations. We cannot have major cities, what we've learned, and this is the one thing we can thank the O. J. trial for, is that we've learned how much our police departments are really out of control. As for prisons, I have a proposal. You may not all agree, but I think we could cut the federal prison population in half by simply legalizing drugs. What? And taxing them. Right. There's a bureaucrat in the making! They don't even get to enjoy them, they have to pay taxes right away. It took me a while to come to this conclusion. I would say, of course, marijuana, etc. I had to decide that the price we pay in violence and lost lives from the illegality of even the hard drugs like cocaine and heroin is not worth it. So we legalize it. Of course you don't just make them all available at once everywhere. We legalized alcohol, but it's not available to children. You're not supposed to use it while you're driving, and so on. I personally have come to the conclusion that it isn't the government's business to tell us how to alter our minds, whether with alcohol, drugs or television. I want smaller government in all those parts of our lives. I want them out of our lives in terms of no more restrictions on abortion, and I want them out of our lives—this is something positive—to protect the rights of gays and lesbians to live and work where they will, where they want to.

4) Cut corporate welfare. I haven't even gone into that long subject. Cut corporate welfare and tax breaks for the rich. While we're at it, let's eliminate that deficit by restoring the progressive income tax and corporate taxes. I don't want anybody to come out of this room and say I was a radical, because what I just said was really conservative. I said, Let's go back to what there was in the 1950s. Remember what Newt always says, let's go back to the 1950s? All right, let's. Let's go back. They'll pay taxes again. Corporations will be taxed. It was a prosperous time, too, on the average. So that was a very conservative statement and I want it noted.

Finally that we have so much money saved by cutting the fat, that is, the piggish and the thuggish functions of government, we can begin then to address the problems of poverty and falling wages. We need national health insurance, a single, publicly-sponsored, as I said, you can put it in some non-governmental institution if you want, I don't care, but national health insurance for everybody. We need vast new investments in education for people of all ages. We need a welfare program which I think should be merged with unemployment compensation to cut down on that stigmatization of women, and we need one that pays people enough to live on in dignity while they are ill or too elderly to work or unemployed or for whatever reason, as in other civilized countries around the world.

So that's my little list of how to change government. How do we get there from here? Obviously not by waiting for an ideal leader or a perfect political party to come along. But by resolving, each one of us, to try to make a difference every day of our lives. I mean this. It sounds small, but it's these small things that add up. Like making a resolution. Don't we always make a resolution: I'm going to eat better tomorrow, no more junk food. I'm going to get so much exercise. I won't smoke. Throw into that little list that you're always resolving: And I am going to call my Congressperson every day and be a pest. And I am going to write a letter to the editor every day and be a pest. I am going to volunteer at some kind of agency that I feel is important to me, whether it's a hot line or a soup kitchen or a shelter. Those individual things are important. I don't really know how or care how you choose which one of those things you're going to do. Just do it.

But beyond that we also need to magnify our individual efforts. Colin Powell writes in his book that "Optimism is a force multiplier." I don't know exactly what a force multiplier is, but I know that we don't have the luxury. , of optimism. For us, organization is the force multiplier. If you can find or create a group of people to work with you on any of the issues I've mentioned, I hope you will do so. Or join a multi-issue, progressive group, like the New Party, which is attempting to create a third, progressive party.

And I will be honest. We don't just need your body and your dues money. We do need your dues money, of course. But we need your ideas. As a new left, and a very beleaguered new left, we do not have some precise formula that we can say for social change, that you do A, B, and C and it'll all work out like this. In fact, I would be very distrustful of anybody who had a precise formula. What we do have is a vision bequeathed to us by generations of civil rights activists, feminists, trade unionists, anarchists, socialists, all kinds of people. It is a vision in which there is a common good, and it is defined by freedom, equality and a belief in the absolute preciousness of every single individual on earth. Obviously, I'm not speaking of something that lies solely in the realm of political science or economics or any other academic field of study when I talk about this vision and what draws us to it. I will say the word: This is a vision shaped by love and by something ultimately more enduring than love, which is a very deep sense of responsibility to our communities, to our families, to our nation, to our entire species. Thank you.

Barbara Ehrenreich is a leading activist, lecturer and writer. Her articles and essays appear in *Time*, *The Nation*, and *Z*. Among her many books are *Fear of Falling* and *The Worst Years of Our Lives: Irreverent Notes From a Decade of Greed*. Her latest book is *The Snarling Citizen*.

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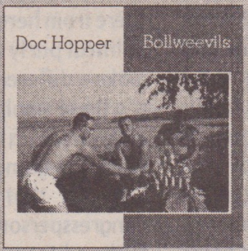

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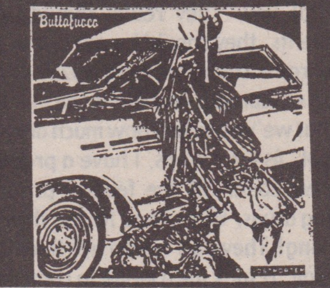

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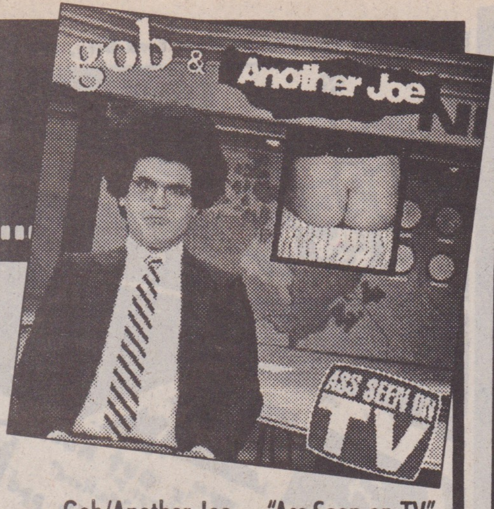

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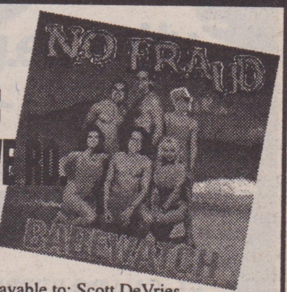

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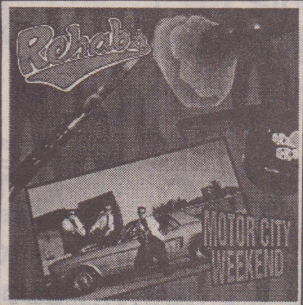

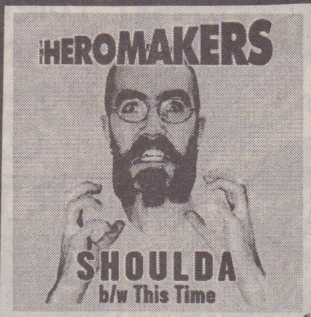

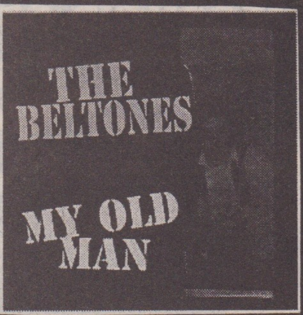

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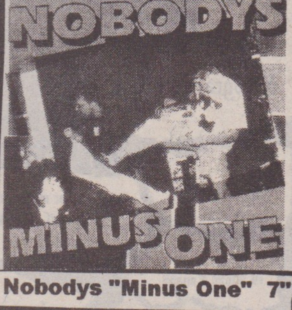

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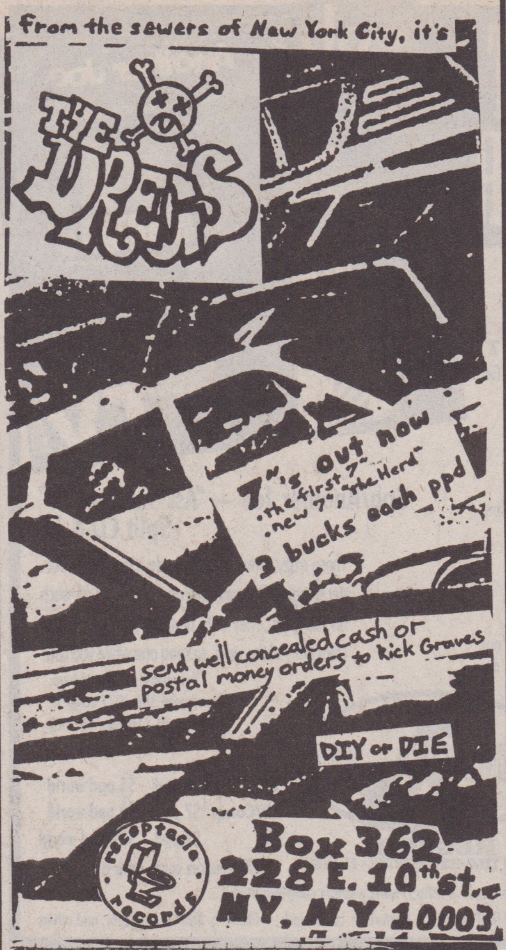
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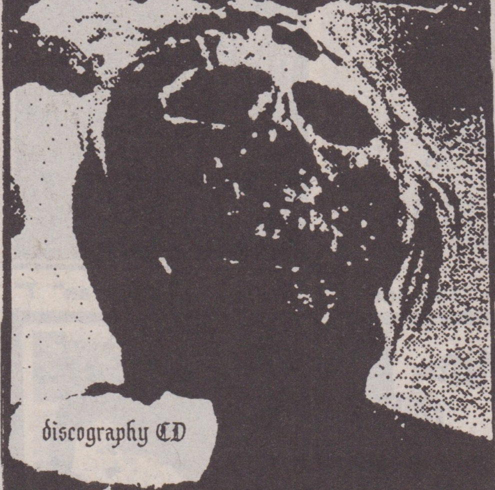

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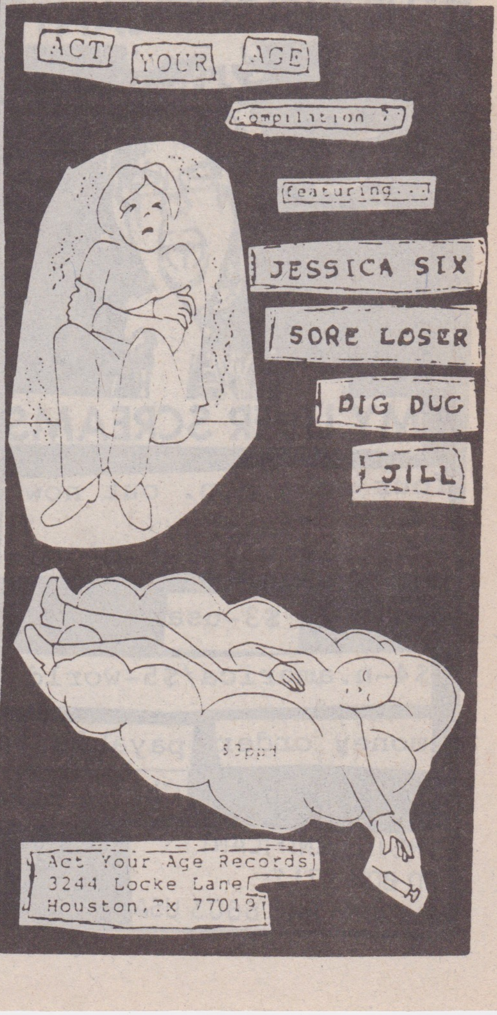

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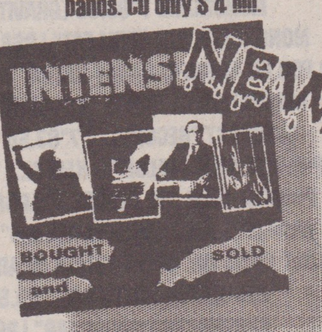

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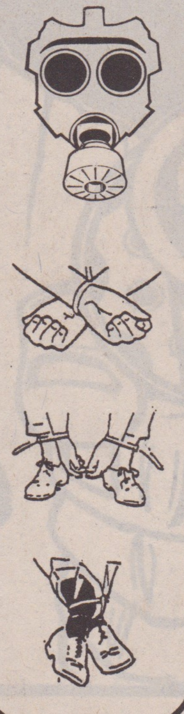

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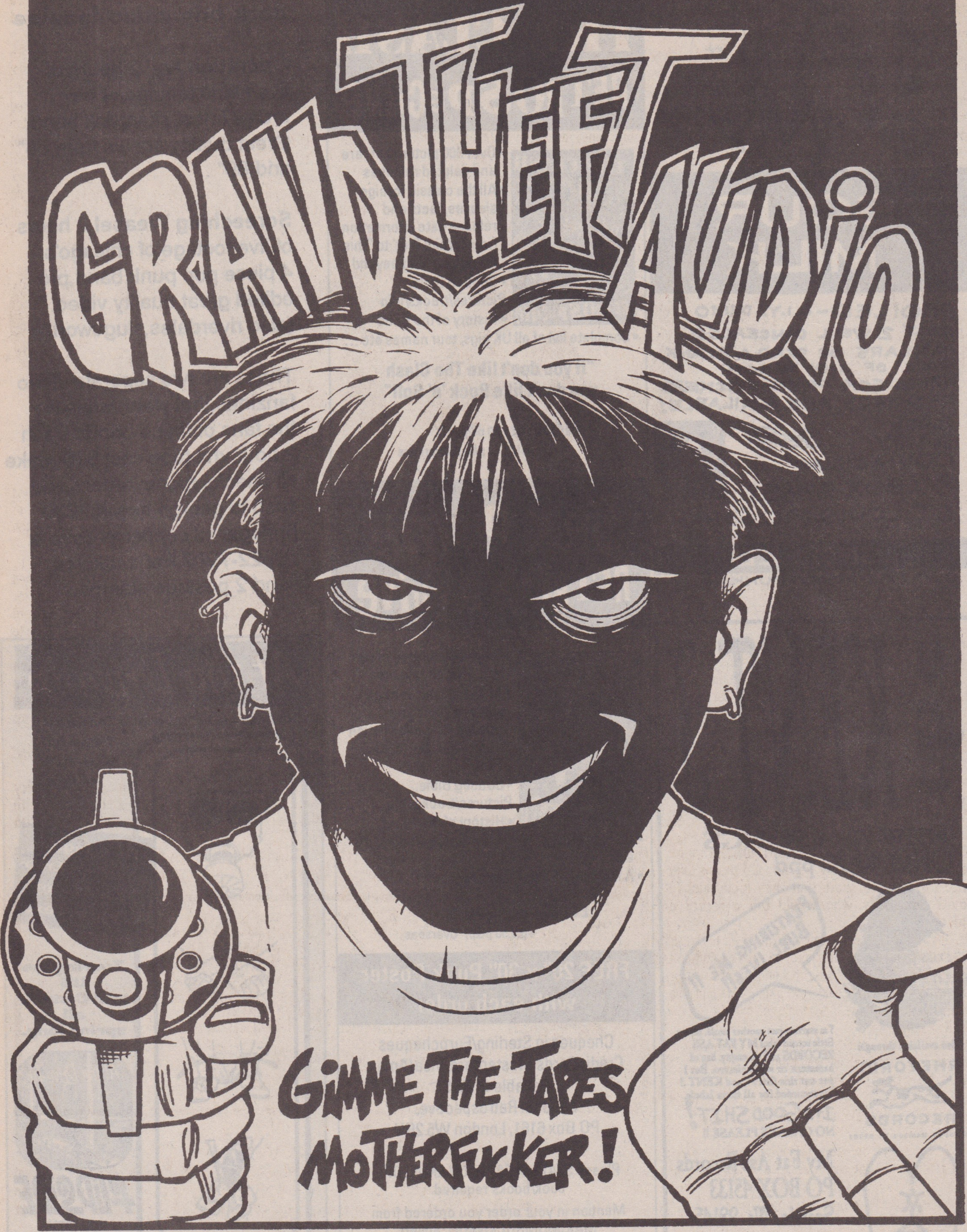
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Interview of Brian from Grand Theft Audio by Malcolm Tent of TPOS

MRR: All right, this is Malcolm Tent interviewing live via intercontinental telephone connection, Mr. GTA of Grand Theft Audio records. A very interesting fellow who is doing, in my opinion, a valuable service by archiving and presenting to the public previously unknown or thought to be lost or long unavailable recordings from the punk rock/hard-core hey day. And now we begin with Mr. GTA.

MRR: So, Mr. GTA, what makes you think you're so special by doing all this?

Mr. GTA: Aah....I don't know, am I so special?

MRR: Well, I think you are doing something very good. How did you come to start doing this shit?

Mr. GTA: Basically, there's all this music I grew up on. Really great music. So, I just look and I see all these records that are outrageously priced, being sold by filthy fucking hippies who would sell Led Zeppelin collectibles. And it just would really piss me off to have them tell me how much the fucking shit was worth. I'd see these straight edge kids trading shit for Star Wars collectibles and maybe not all of them - but on a whole, most of those people don't give a flying fist fuck about the music at all. They just want to know that it's rare and that's it's worth a bunch of money so that they can invest in that instead of Disney figurines. Plus, I just think that a lot of this music is far superior in attitude and many other ways than a lot of the crap that's... [Mr. GTA lets out a nice belch] Excuse me, Italian food.

MRR: Italian food.

Mr. GTA: ...that's going on now.

MRR: Were you actually a record collector yourself who would actually go out and pay a high price for a certain piece that they really had to have? Somebody who would call a record a "piece".

Mr. GTA: Not really, no. I was just into music for the music and that's about it. I'm sure there are people who won't buy my label because it's not an original pressing or something, and really, I don't give a fuck. I want people to buy the stuff because they're into the music.

MRR: Right.

Mr. GTA: I feel that something should be reasonably priced and available to everybody who wants it.

MRR: Boy, that's pretty subversive.

Mr. GTA: I don't think of it that way, but I guess a lot other people will just press a record so that they can trade it for other records.

MRR: Yeah, we've seen that with certain labels which shall remain nameless. But we all know who you're talking about, I think. Who are some of the bands that you've worked with on G.T.A.?

Mr. GTA: Too many to mention. We did the Roger Benefit, right then and there we worked with forty-eight different bands. We're not going to do just old stuff but, from what I hear out there, mostly the old stuff is worth putting out.

MRR: Now, everything you do is completely legit?

Mr. GTA: One hundred percent legitimate. All the people are actually getting paid good royalties because when it all breaks down, I'm not even getting paid to do this. I'm basically the guy who gets cheated in the end. Which is OK with me, I have no problem with that. I'd like to be making more money, but...y'know, that's neither here nor there. Just as long as the bands get paid what I promised them and that the people that work for me get paid. And that's it.

MRR: What I've always wanted to know is how on Earth you track some of these people down. I mean, who even knows where members of Rebel Truth or Adrenalin OD have been for the past twelve years.

Mr. GTA: I mean, they could be right around the corner or something, couldn't they? I guess you haven't seen my phone bill. I'm in touch with something like over two hundred old bands.

MRR: Damn. Is there anybody that you've really had to shake down to get material out of? To really just have to beg, convince. Anybody that you've thought of even worth doing that for?

Mr. GTA: Yeah, I've done that just because of the fact that a lot of people have been fucked over by their old labels. And they're not so into jumping into it again to dig up their tapes to hand to somebody who might either handle it irresponsibly or fuck you over for what he promises. And that has nothing to do with major or indie, that's fucking both of them. And people sometimes just aren't into it.

MRR: Which must be a major disappointment after you've gone through the effort to find them.

Mr. GTA: Yeah, it is kind of a bummer. But that's their deal and in a way, I can't blame them. In a sense you are unfortunately, maybe to a tiny, tiny microscopic degree, part of the "music industry", and so these people don't want to fucking deal with it anymore. The music industry is the most evil industry on earth. I'm sure the crack industry is a lot more polite and nice to people.

MRR: Hmmm... maybe. I've never dealt used cars, so I don't know. One point you raised earlier was the indie vs. major point and how both are equally corrupt, which is something that a lot of people don't want to recognize.

Mr. GTA: Right. A lot of people will shit on the majors, which is fine by me. But then they won't go after a lot of the indies. There are some really evil, evil indies out there. Yeah, all major labels by and large are corrupt and fucked up. There are nice people working at some of them, but the people on top who basically make policy are probably not very cool. And so, there are some cool indies and no cool majors. But find me any major label that is any more ruthless than Poshboy or Mystic or Lost and Found. People don't speak out enough about this shit. Y'know, like what labels shit on their bands, making people sign big ruthless contracts, where the label's taking a hundred percent of people's publishing. And by the way people, don't sign over your publishing to anybody.

MRR: Hell no.

Mr. GTA: Doug from Mystic would have the shit published and copyrighted and the bands would be like... well, for instance, with the We Got Power comps. He's sitting here publishing all these tunes that people never asked him to publish.

MRR: Well I think it just makes sense that when you pick up a We Got Power for example, and you see that every song on there is published by Doug Moody. You do kinda have to wonder what's up with that.

Mr. GTA: He just took it upon himself and did it anyway. Rebel Truth, AOD, all those people. Fuck that.

MRR: Right on! I agree. And I know it's bad policy for an interviewer to be in total agreement with the interviewee, but on that point I agree with you.

Mr. GTA: I mean, there's no other opinion to have. And if you do, I'll fucking beat your ass.

MRR: Woah!

Mr. GTA: That's what I say. Not you personally, but what I mean is: if somebody thinks that's good business, then fine. Meet me out in the back alley and I'll fuckin' bust your head against the wall.

MRR: Hahaha... there's a lot of violent metaphors in your conversation. Care to comment upon

GRAND THEFT AUDIO
GIMME THE TAPES MOTHERFUCKER!

ON THE LABEL:

"I'm sure there are people who won't buy my label because it's not an original pressing or something, and really, I don't give a fuck. I want people to buy the stuff because they're into the music."

THEFT

that?
Mr. GTA: I've got a short fuse with people who are assholes. People preach pacifism or whatever, but I think people only get the fucking message sometimes when they have to worry about fucking swallowing their own teeth or something. I don't play nice with people who are fucking scumbags. I'm not saying that I'm a perfect person in the universe. I'm far from it. But if somebody can't understand that and then they tell you to go fucking take a hike when you have an objection to that, then it's time for fist city.

MRR: Hahaha. Well you can see it from both ends of the business. Not only from the label standpoint, but from the retail standpoint which is where I'm coming from, the labels that treat the bands like that will tend to treat everybody like that because they think they're pulling a fast one.

Mr. GTA: They totally think that they can talk down to you and they're thinking, 'Boy, what a fuckin' chump.'

MRR: Indeed. How many releases have you gotten out so far?

Mr. GTA: Twenty four to be exact at this point.

MRR: So, what's your criteria for putting something out?

Mr. GTA: I have to like it. If I was worried about money, I would put out a bunch of bands that are ripping off NoFX or Green Day or Biohazard. I'd be putting out stupid heavy metal and calling it hardcore. Or pop music that totally has no guts and calling it punk rock.

MRR: Oh yes. So, who are you looking for now? There's gotta be somebody that's managed to elude you so far.

Mr. GTA: Oh yeah. There's dozens. Civil Defense from Portland, OR. No Thanks from New York. The Mortal Micronauts from Kansas. Free Beer from 'Frisco. The Scape Goats who are from up around there. Church Police, Intensified Chaos, a great all girl band from Arizona called The Putrid Girls, another from Fresno called the Frigidettes. I think I've got this want list of like two hundred bands or something ridiculous.

MRR: Have you ever come across anybody from these bands that were just totally like ashamed of their past and disinterested in having anybody know anything about it?

Mr. GTA: Aaahh, just a couple. Most of 'em aren't though. I mean, once they find out that they're going to get treated fairly and I'm not fucking around with them, then they're pretty into it. Some of these bands never had one piece of vinyl.

MRR: What's been your most successful title so far?

Mr. GTA: Take a wild guess.

MRR: Agnostic Front.

Mr. GTA: The Roger benefit did OK, though. We don't keep any of the money from that anyway. That all went to helping out Roger with his medical bills after he broke his back.

MRR: Did he ever get his back straightened out?

Mr. GTA: Oh, totally.

MRR: It must have been pretty inspiring to see everyone come together like that.

Mr. GTA: That was very cool how many people did. I mean, there were some people who couldn't get on there who had volunteered to be on and we didn't even have room for them. All kinds of people were more than willing to help out a fellow punk compatriot as it were.

MRR: Yeah. It's kinda like the old folks home when they put the retired movie actors in and all the actors supported with a cut from their salary. I've been thinking of a punk rockers old folks home. I think that'd be pretty cool.

Mr. GTA: I don't think there's enough money to fucking get it built, or even to buy the toilet paper.

MRR: Hey, who knows? You've got the obscenity of Rancid and you've got phony bands like Silverchair. What's that other band, Goldfinger, that didn't even exist until three months ago.

Mr. GTA: Oh yeah. They were complaining that some people get in it just to jump on the band wagon, but not them. Oh, and they also said that they decided on an indie instead of a major.

MRR: Yeah, right.

Mr. GTA: And in their ads it says Mojo Records and right next to it, it says MCA. It's totally creepy how if you read Orwell's 1984 and you have the Ministry of Truth which is filled with nothing but lies. Now you've got the ministry of indies, and people go, 'Oh we're independent because we have an office with our own toilet in the MCA building'.

MRR: One thing that these labels never seem to comprehend is that you can't buy street cred no matter how hard you try.

Mr. GTA: Hey, that's not true! There was a radio station that offered me the street credibility that only the majors could afford! [both yuk it up] Guess where that one got filed? Yeah, I really want to be thought of as hip as the head of Warner, y'know?

MRR: Right on. Few people could ever hope to achieve that kind of cool. I-yi-yi... So, I was actually checking up on the Agnostic Front disc the other day, and I noticed a nice package, complete liner notes. It's got everything in it, which is also a rarity.

Mr. GTA: Well, of course, it's cheaper and you make more money if you don't put that stuff in there and by golly, we're just out to make as much money as we can!

MRR: Absolutely. Well, I thought it was just really cool to not only have all sixty-odd tracks listed, but their pedigrees down and source/ tape/ format, everything.

Mr. GTA: You know those guys have some fine pedigrees, those guys are straight cocker spaniel.

MRR: Ahhahaha. I'll tell ya, I remember going into New York a buncha years ago and seeing them living in that van of theirs down on 2nd Ave. I think it was a pitbull they had and not a cocker spaniel.

Mr. GTA: Hahaha, I'm sure it was.

MRR: A question I wanna know is, why are they stuck in CD's and not records, jackass?!

Mr. GTA: Well, tough guy, a twelve inch piece of vinyl costs more to make than a CD. So, a CD can hold twice the length and sound really good. I'd have to press double LP's, then I'd have to sell them for a lot more. And then, in the end, people don't want to buy them a lot of times. Stores won't accept them. I see the advantage of both, actually. But, in a fist fight, CDs win over all for right now.

MRR: A sad commentary. Well, how long have you been in this 'scene'? You've mentioned a lot of bands that a lot of people have never heard of, so it must've been around the early eighties.

Mr. GTA: Right. Well, that's when I came into it. Around 1980.

MRR: Based in California the whole time?

Mr. GTA: Yeah, I lived in Hollywood and then Glendale.

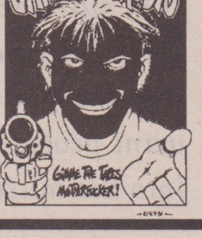
MRR: And what was your entree into punk rock?

Mr. GTA: I don't know, I just heard some and it was like, 'Wow. This is fuckin' wild, but it's different.' I started with the tamer stuff, The Stooges, Blondie, Devo, The B-52's and I still like all that stuff. And from there, I graduated to Black Flag and stuff like that.

MRR: If you were presented with the opportunity to do something with, say, a Devo or a Blondie, would you do that on Grand Theft Audio?

Mr. GTA: Oh yeah, I have no problems with that.

MRR: Do you think you'd be the muscle to pull off



ON STUPIDITY:

"...who's fucking stupid enough to put out a Rebel Truth CD besides me? That's what I'd like to know."

AUDIO

a major project like that?
Mr. GTA: No. [both laughing] I could present them with my typical, really small, layman term two page, short term contract. They'd probably look at that and go, 'Hey wait. There's not enough legalese in here, we can understand this too easy. There's something wrong with this.' It's not a big priority to me. I feel most proud when I put something out that's never seen the light of day and that nobody knew about and people are really blown away. Any label would be more than willing to put out a Blondie release, but who's fucking stupid enough to put out a Rebel Truth CD besides me? That's what I'd like to know.

MRR: Hahahaha.... right on. And then you could contrast that with a band like The Eat who are just amazed that anybody's even still interested in them.
Mr. GTA: That anybody gave a fucking shit about them. Totally. And there were other bands like that, that I've talked to and said, 'Yeah, you're on this Killed By Death or this Bloodstains, and they're like, 'You've gotta be fucking kidding me.' They're amazed when they get phone calls from me. A lot of bands totally do not believe that I'm going to put out a CD by them. Some bands have told me after it came out that they thought I was totally full of shit, no way this is coming out. And then once it did, they were amazed. They start getting their first checks and they're like, 'Oh my god. This guy paid us.' Unfortunately enough, a lot of the bands on the label except for a few were jerked by their past labels really, really bad.

MRR: Any Mystic survivors that you've dealt with?
Mr. GTA: Oh yeah, Poshboy and well, you know, you name it. They've been fucking burnt.

MRR: I always liked that Poshboy series of one sided singles that they put out a few years back.
Mr. GTA: Red Scare totally hate his guts.

MRR: Oh man. You gotta wonder how someone like that even got involved in the underground scene to begin with.
Mr. GTA: Actually, I don't wonder. It's just fucking ripe for that shit. And people are really naive about stuff.

MRR: So, tell me, where's the biggest market for your releases, pal.
Mr. GTA: Ahhhh, market, baby?

MRR: Yeah, daddy.
Mr. GTA: I suppose it isn't Guam. Though I could be wrong. I think people like good music everywhere.

MRR: Well, one thing I've noticed with some of the archive releases that I've done, is that the Europeans really love them.
Mr. GTA: Yes, some Europeans do. I think the bummer end of that is that it gets jacked up so high by the time it gets there and it's not really my fault. My European distributor that I had would pick up from me and they would pay the importation and shipping fees. So, let's be ruthless and say that they're getting stuck for a couple dollars on each item. By the time it hits the store, the store is charging twenty-two dollars, which is higher than even a European release would be. So, how come my releases were costing people more? I think a lot of people over there also understand what's going on. I blame a lot of distributors. That's why I don't deal with a lot of distributors. Just the ones who aren't gonna give me an ulcer. Even some stores are dickheads, you guys exempted from that, of course.

MRR: Oh, of course.
Mr. GTA: I've literally had stores lie when kids would come in and ask for my releases. They would tell them that they didn't know where to get them and that they could not get them. Dan from Babyland, they're an industrial type band and he does a lot of my artwork, they would go on tour and they had Mordam distribution. Which is fucking kick ass distribution, it gets everywhere. They'd have kids telling them that they can't get their stuff. They would go to the store and the store would claim that they couldn't get it in, which is a total outright fucking lie.

MRR: Because they don't want to be bothered.
Mr. GTA: Right. They don't do that to, say, Dischord. But for smaller indies, they'll just say that they can't get it or it's out of print.

MRR: How have you been finding the distributors treating you so far?
Mr. GTA: The ones I have, I like. You've got a lot of distributors who literally think you're lucky just to have them talking to you. I look at it this way, if somebody starts saying, 'You're lucky to deal with us.' my opinion is that you're lucky that I'm loaning you fucking money. Otherwise, I've got a bunch of distributors like Rhetoric, K, Sound Idea and other people who are really nice people and it's never an attitude on either end.

MRR: Right.
Mr. GTA: Some people can't understand that, man. And then the funniest deal is, those people will shit on you and they'll complain that stores just don't want to pay them. And it's like, I have no sympathy. They're complaining, meanwhile they don't want to pay people. What goes around comes around. You'll get a fucking kick in the teeth from me. I ain't gonna feel sorry for you. I've passed on distributors because I'm not gonna go back to the bands and say, 'Oh, hey. They decided not to pay me so I'm deciding not to pay you.' I don't even bother to do business with them because it's so absurd.

MRR: [laughs] All right.
Mr. GTA: Because on a daily basis, no matter how fucking broke I am... and most of the time I am very fucking broke. This is it for me. I'm doing this seven days a week, I have my phone by my bed. So, I'm going through this, it's no big deal. And I don't want somebody telling me that they can't pay me because they have some lame excuse. I don't fucking swallow it.

MRR: Hell no!
Mr. GTA: I think if distribution was better, a lot of bands would be putting out their own stuff. RF7 and Lost Generation, for instance, had their own record labels. And between distributors going bankrupt because they mismanaged themselves or just flat out refusing to pay them, they've lost tens of thousands of dollars. And so, in the end, they were so tired of it that they just decided to give it to another label. Some people call me an asshole but I know that other people from bands have told me they wish they had handled it a little more ruthlessly in some cases like I do because they were too nice to the wrong people, those people shit down their throats. That's really unfortunate that I should have to come off with that sort of attitude. But, fuck, man, the people on my label aren't stooges. They've worked hard and it's not like they're expecting to get rich off their fans. People will go, 'Oh, rock stars.' Fuck no, man. How much money do these people spend touring and not get paid? How much money do these people put out for rehearsing, phone calls, you name it? And they've lost tons of money. Now that they want a tiny bit of money back, some people think they're jerks. I think that's fucked.

MRR: Indeed. So, in your opinion, who's the greatest band of all time?
Mr. GTA: I'm willing to say Joy Division. They captured emotion like nobody else could. Just like the Nihilistics or Black Flag captured hatred.

MRR: Yeah, I would tend to agree with that. I was playing the Warsaw album the other day. But some would say that stuff's not punk rock enough.
Mr. GTA: Yeah, I guess it wasn't recorded in a twenty four track studio by Bananarama's engineer and they don't play a thousand miles an hour and sing about skateboarding or the girl on the corner, so yeah, gee, I guess they're not punk in today's terms. Or they don't play slow and heavy metal enough and sing about how hard they are,

GRAND THEFT AUDIO
GIMME THE TIES MOTHERSUCKER!

ON ROYALTIES:

"They start getting their first checks and they're like, 'Oh my god. This guy paid us.'"

true to the core, how people have betrayed them and use lots of Iron Maiden and Metallica licks. So gee, yeah, I guess they're not punk or hardcore.

MRR: Indeed. Who ever would have guessed that it would come to this point.

Mr. GTA: Yeah. You never would've guessed that everything would have got switched around. If all of a sudden the Dead Kennedys, Subhumans, Exploited or anybody with a halfway decent sound came along today, those people would be playing public bathrooms while people like Goldfinger would play the stadiums. It's such a joke. Every band is like, 'Now we're punk.' Everything's fucking pop punk. And to me, those were the same people who, not all of 'em but a good majority would've been playing funk metal before or grunge rock, or whatever. It's just that pop punk is the new grunge rock.

MRR: The flavor of the month.

Mr. GTA: It's the new alternative. People would say that grunge was punk but at least it never really got down to the really small do it yourself scene the way pop punk has. Now you've got tiny labels and tiny bands that are dreaming of being a huge success, it's everywhere, and it's very very fucking obvious what it's all about.

MRR: Hahahaha. So, what's right with the music scene these days? What's good?

Mr. GTA: Fuck, I don't know. [both laugh] Umm, there are still some people who do what they want: noise bands, honest to goodness hard-core bands, punk bands, and Oi bands. And I think what will happen eventually is all of these other people will get up and move on to something bigger and better and they'll leave the rest of us alone.

MRR: Yeah.

Mr. GTA: People have said to me, 'Oh, isn't it good that the punk scene has finally been discovered and you can sell a lot of your stuff?' And it's like, 'No. I'm probably selling less than if I had started this seven or ten years ago because now what people consider punk is not what I consider honest. And you know that if all these bands were playing back in the day, people would've pelted them off the stage. Here and there were a couple bubble gummy bands, but they had real life fuckin' attitude. They weren't just playing this to get famous. But, you know, somebody that comes back with an attitude of, 'We're selling out stadiums.'... it's like, go back to your fucking retirement, go back to your Geritol, go back to your day job. Who fucking needs you.

MRR: There have been a few too many reunions in '96.

Mr. GTA: People having some sort of Lawrence Welk type attitude. That the music can't move on and that everything was better in the past. It's not about everything being better in the past. I just like a lot of the attitude, creativity and energy that was based on nothing more than saying what the fuck you wanted and not based on how much you're getting paid. That's the way it should be. I really feel that things should get more harsh, more extreme and not the other way around.

MRR: So why not start a band of your own?

Mr. GTA: Because I have no real desire to.

MRR: Ability?

Mr. GTA: Well, that too. [both laugh] The ability is zero.

MRR: But since when has that stopped anybody?

Mr. GTA: Yeah, right. It's probably a wise decision to make. You can ask Bruce Wingate (AOD) about that. I mean, you've gotta pretty much do this because you enjoy it. You can't say that this is always a fucking picnic.

MRR: Yeah, because it isn't. But I think that it is possible to at least cut one's losses, maybe not so much if you're in a band per se. But what you or I are doing, where we've got a little more leeway, we don't have to ride in a van for fifty weeks out of the year trying to scrape together a hundred bucks a night for four people.

Mr. GTA: Right. And they'll tell you that you didn't sell enough. Meanwhile, the club's packed.

MRR: Yeah, exactly. Exactly.

Mr. GTA: And then they'll ask you for a chunk of your t shirt sales to further insult you.

MRR: Yeah. I always dug people like Rollins and Anti Seen who would say, 'Listen. The club's trying to take money for our t shirts, just meet us out back by the truck and we'll sell 'em to you direct and cheaper.' A real do it yourself kind of ethic.

Mr. GTA: That was the deal. Maybe I'm not into what Rollins is up to nowadays, but it's funny how many kids just like.... what, they're twenty years old and Rollins, to them, is just the biggest asshole in the world. They never saw all the shit that guy fucking put up with. You take that for all those years and it kind of sours you to a degree. You should just not listen to those people and do it for the people that are really cool. But it's hard not to hear people like that.

GRAND THEFT AUDIO
GIMME THE TAPES MOTHERFUCKER!

ON CDs VS. VINYL:

"Well, tough guy, a twelve inch piece of vinyl costs more to make than a CD... In a fist fight, CDs win over all for right now."

MRR: Exactly, and there's so many of 'em. And most of them don't even have a clue. They've never had to put out anything in their lives.

Mr. GTA: Right, they don't have to deal with any of that. And it's like, yeah, you know what? We'll see where you are in two years.

MRR: Right.

Mr. GTA: There's just a lot of spoiled attitudes from audience people, from people who buy records, people who put them out, people who play in bands and I think there's a lot big expectations and unrealistic ideas of things.

MRR: Whereas, anybody who has ever had to seriously work for a living has, at least, a clue. And I think that with punk rock we're more fortunate in the respect that there are more people with a working class pedigree.

GRAND THEFT AUDIO
GIMME THE TAPES MOTHERFUCKER!

ON DISTRIBUTORS:

"My opinion is that you're lucky that I'm loaning you fucking money."

Mr. GTA: Yeah, and I don't give a fuck about the people who tell me that I should overthrow the government. Who just went to college and got some radical idea from their last professor. It's like, fuck man, I grew up my whole life hating authority. I've always had that attitude of don't tell me to shut up or what to do because I didn't count or whatever their excuse was. I'm not the only one, there are lots of people who were handed shit their whole life. 'Your opinion doesn't count because you're a woman or because you're gay or because you're this or that.' It's not something I've learned that was new. I've been bucking authority my whole fucking life.

MRR: It's genetic imperative.

Mr. GTA: You know, people talk about genetics and that some people are more outgoing or whatever. I don't know if I've bought into that.

MRR: I believe it, if nothing, totality, there's no denying just the same as there is physical traits that are passed along, there's got to be mental traits that are passed along.

Mr. GTA: I kind of look at things this way; I'd say at best that I've got average intelligence and that if everybody is stupider than me, it's not because I'm smart. It's because they're stupider.

MRR: Yeah. Hahaha

Mr. GTA: I never look at myself as a great genius. But, the deal is, most people have the same intelligence that I have. But for whatever reasons, they didn't want to smell and point out the shit around them that was going on. They just decided that it was much easier to take life much as the way Loverboy makes music.

MRR: [clears throat] Ahh, yeah. Hahahaha. Oh, man.

Mr. GTA: That's their choice. Whatever.

MRR: Well, choice even if they know that they have a choice. And on that note, which is I think a perfect note. I'm gonna go eat my fucking BURRITO!

Mr. GTA: Hey, enjoy your fucking burrito.

MRR: I will.

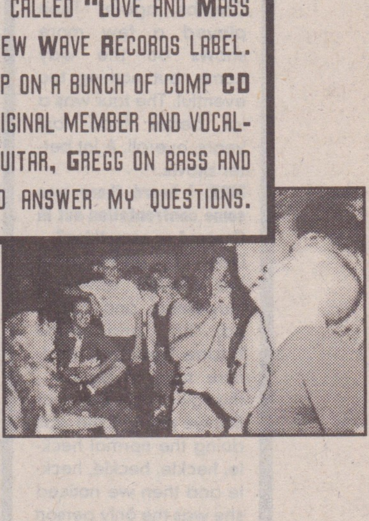
Mr. GTA: All I got to say to everybody out there is, it's stupid but, use your brains. Don't let anybody tell you what is the truth, find out for yourself. Try to live your life with some amount of integrity and freedom. Just do the best you can. And if you fuck up, you fuck up. That's life.

MRR: Couldn't have said it better m'self.

Mr. GTA: OK, thanks a lot and take care. Thanks to Maximum and everyone who read this and stayed awake.

NO

NO FRAUD ARE A FLORIDA PUNK-HARDCORE-THRASH BAND THAT BEEN AROUND IN ONE FORM OR ANOTHER FOR ROUGHLY 15 YEARS. THEY RELEASED A DEMO IN **1985**, FOLLOWED SOON AFTER BY "THE E.P." 7" ON NO CLUBS WHICH THE BAND WOULD LATER REPRESS ON THEIR OWN LABEL TRUTH. THESE GUYS ALONG WITH CRINGER AND CORRUPTED MORALS ALSO MANAGED TO FIND THEMSELVES ON PRACTICALLY EVERY COMPILATION TAPE PRODUCED IN THE MID **80**'S. MOST OF THEIR FURTHER VINYL, WITH THE EXCEPTION OF ANOTHER DEMO AND THEIR "ELECTED" 7" ON FLORIDA'S STIFF POLE RECORDS, WAS RELEASED OVERSEAS; A 12" EP ENTITLED "HARD TO THE CORE" AND LP CALLED "LOVE AND MASS MURDER" ON GERMANY'S NUCLEAR BLAST/MIND CONTROL LABEL AND A 7" WITH A GREEN COVER ON FRANCE'S NEW WAVE RECORDS LABEL. IN THE PAST COUPLE YEARS THE BAND HAS BEEN STARTING TO TOUR AND PAY OUT PRETTY REGULARLY ARE TURNING UP ON A BUNCH OF COMP **CD** AND SELF RELEASED THEIR LATEST 7" "BABE WATCH" ON TRUTH. SEEING THEM LIVE CAN BE A TREAT AND SOLE ORIGINAL MEMBER AND VOCALIST DAN IS DOWN RIGHT HILARIOUS AND FULL OF WACKY SHENANIGANS. THE OTHER NO FRAUDEROS ARE JAMES ON GUITAR, GREGG ON BASS AND WALT ON DRUMS. THIS INTERVIEW TOOK PLACE VIA EL TELEFONO AND ONLY SENOR DAN WAS ON HAND TO ANSWER MY QUESTIONS.



FRAUD

AN INTERVIEW WITH NO FRAUD by DEVON MORF

VIA EL TELEFONO

MRR: So how did the last tour go?

Dan: The rest of the tour?

MRR: Yeah, after I saw you.

Dan: Pretty good, pretty good. We went up to Redding, that was a lot of fun, it was like a youth organization that had the show up there, that was really cool. We kicked out some fascist bastards.So that was kind of an interesting addition to the whole scenario of the show. Then we went down to some place by Fresno and played with the remnants of the Angry Samoans.

MRR: Was that sad?

Dan: It was kind of strange, but the show was actually a killer show, someplace up in the mountains in the middle of nowhere and people came from all over the area to the show so that was kinda cool. It was like in a rec hall type thing. That was a really good show. Then we made the stomping drive all the way back out to Texas, where the next show was. So that was pretty hated, but that was fun because we played with the Crumbs again. Then played a few more shows on the way home, but nothing too eventful. The tour was a lot better than last years, overall. A lot better shows.

MRR: I heard there was some confrontation out in Concord or something?

Dan: Oh, yeah, man! We played down in Hay-weird, and, yeah, ha, ha, and some bizarre New York hardcore type of person , this girl, was like... at first we thought she was doing the normal heckle, heckle, heckle, heckle and then we noticed she was the only person doing it, so we were like, oh, well I guess it's her thing and then she started to like actually verbally assault, almost to violence, and we were like wow this is getting a little frigging weird. And a couple people that were in the crowd, and it wasn't a very big crowd, actually started backing away from her because she was foaming at the mouth screaming obscenities and stuff which is normal, but not that normal, and she was kind of getting a little weird looking, getting red in the face and screaming and finally I said something back, like "Whatever, man," and she was all, "You guys are all rock stars" and we were all, "That's' why we're playing in a warehouse to 25 people" and I said, "Excuse me I forgot my laminent and you couldn't tell who I was" and shit like that, and she was getting weirder and weirder and her friends kept getting further and further away from her until she was standing all by herself in front of the stage saying, "I'm gonna knock the shit out of you" and I was all,"All right, well go ahead then, if that's what it takes to make you feel better, than that's what you're gonna need to do". And I wasn't really watching but she jumped up on stage and punched me in the face. And I was like whoa, she was serious, I just thought it was sort of a big joke, and I was like all right, and she jumps off the stage and screams something like, "`Something or other' HC hardcore mother fuckers!" and all this stuff and we were like okay, okay and then I turned around and said something else to her and she started running at me again. So I did sort of a take down maneuver and stepped aside and pushed her over my leg and she tripped and fell on the ground. And I was all, "Hey man, you need to really fucking chill out before someone gets hurt, you're gonna hurt yourself on something on the stage or break some of our equipment and she's all, "Fuck you! I'll kick your fucking asses!", and now the crowd is actually starting to cheer us on, they're like, "Get her, get her!" and we're like, "No man, be cool, why don't your friends take you outside, if you don't like the show you can fucking leave, and I tried to give her money out of my pocket,I because it was like a dollar or something donation, I was like "Here take your money back and just go, come back in when somebody's playing that you want to see. Here's your fucking money back," and she threw it on the fucking ground and ran away and some guy in the back of the club said some joke and she started trying to beat up him. So then I said something and she ran at us again, jumped up onto the stage, over something and jumped at me and once again, the same maneuver, side stepped her, pushed her on the back of her back to push her around me and when she went over my leg she actually like full on did a flip. I accidentally flipped her, sort of intentionally to get her away from me and she flew through the air and on her back and landed on Walt's drums. And I was like, "Oh, shit." I thought she was hurt, so I was, "See man I told you you shouldn't be fucking around" and right when I said that she started trying to punch me again but by that time Walter was on top of her going man you fucking get off my drums, you need to get the fuck out of here and was trying to lift her up and she was kicking him and trying to punch me and kick him and punch me and punch him and so then her friends finally got up on stage and said "you fucking need to chill out" and started to drag her out, and she was fucking punching her friends then and Rob our fucking old drummer was like what the fuck is going on and was trying to talk to some of these guys cause I guess he knew a couple of them, this girl needs to go outside and fucking chill out before she fucking hurts herself. So then the whole show's over, all the bands played that I guess she wanted to see or whatever, and we're outside, I walk out the front door and there she is again and I'm like, "Oh fuck, it's gonna start all over again" so she looks at me and I like look at her and I was about to say, "Hey man, I'm sorry about the shit that went down but you needed to get a fucking clue and all the sudden she looked at me and goes, "I hate you...," and then the next words out of her mouth were, "hazel eyes."

MRR: Oh, man. (laughs)

Dan: I don't know man. Something weird was going on in that person's brain. I was to the point were I wasn't ever in fear the whole evening and then all of the sudden I was like "wow," I was actually scared at that point, "We gotta go man this is fucking getting really weird." Her boyfriend was standing there looking at her going, "Yeah, man." That's all the guy ever did. It was a really, really, really bizarre evening. Eventful but bizarre.

MRR: So you had toured the year before.

Dan: Yeah.

MRR: But before that the last tour was '86 right?

Dan: Yeah, well '87, '88. We had a couple, but on those we never went out west. Not back out into Texas or or Arizona or anything. Last year was the first year we made it all the way out to California. Actually last year we played all the way up and down the west coast. In '86, '87 is when we went into Canada and played.

MRR: And played the "Rock for No Reason" festival in Michigan or something.

Dan: Yeah, it was awesome though. It was really killer.

MRR: Weren't you actually the only band that said they'd show up and actually did.

Dan: Yeah, I think so

(laughter)

Dan: One of those types of things.

MRR: Did you encounter any people on the last two tours that you had met ten years ago?

Dan: Yeah, it's pretty strange, a lot in Texas. Because we played a couple times in Texas. Where else? Actually a lot of people in California that had lived somewhere else or something. And a lot of people that had wrote. A lot of people that would go, "Hey man, do you remember me?" I used to write to you in '87. Some of them I wouldn't but once they said their address or something I'd remember 'em more from that, because obviously I didn't know what they looked like. That was the main thing, a lot of people were freaked out that we still sounded a lot like we did back then. It was kind of like we did our strange thing there, after we did our one big break up, and then, well even then we played all the old songs, but not as often, or as much as we do now. So that blew a lot of people away, they were kind of confused about the whole ordeal.

MRR: So what exactly was the deal? In '91 you put out that record on New Wave in France.

Dan: That was really strange because a lot of that stuff was right at the end of when Pete and Rob and Dean were in the band and we were just doing demo work trying to get stuff written up. That was kind of like when they were going into doing their own thing and I was like man I really want to play all the old songs or at least have them ready to play if somebody asks for the song when we're playing. And that was kind of the demise of that situation. They were like we're not really interested in playing those old songs and so that kind of became a little bit of a big head ache. So we were doing some odd ball stuff and that was part of what that New Wave thing was. I sent that off probably in '90, '91 and it didn't really come out until late '91 early '92 and then around then is when I was writing some other songs with a side project which ended up being No Fraud stuff. Then when you saw us play in Florida was not too long after all that garbage happened. So it was kind of confusing and we didn't really have a guitar player at the time, which is how No Fraud started, I wasn't into playing guitar totally, it wasn't my thing as far as stage wise. Then it was really hard to find a friggin guitar player around here.

MRR: On that record, more than any other thing you did, had sort of this "funky," "hippy" feeling, well at least on two of the songs, which sounded completely different from anything I'd ever heard from you before.

Dan: And it was,... that was part of the whole demise of that era of the band. I didn't really write any of the music so that was another problem. I mean I was into it but at the same time I still wanted to do all the other stuff as well, but that wasn't flush with everybody else in the band.

MRR: So wasn't the "Cheese" demo almost an apology for that.

Dan: That was the same thing, it was the end of,... it was part of the green record, the New Wave record. I said something like, "I can't help it if we're from America" or something. That was what that one was. That was the audio apology on that one anyway. I like that more than I do the green record. It's got a lot of drive to it. I'm glad that we did odd ball stuff because it makes playing hardcore all the more fun as far as thrash. I think a lot of bands konked out because they didn't goof around a little bit. Well that's my opinion, but everybody doesn't live by my anti-rules.

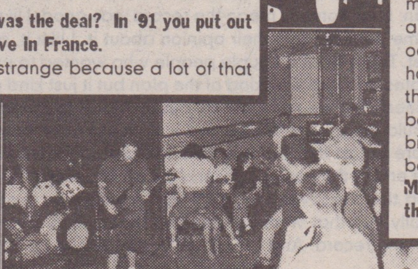
MRR: So what do you think the secret to the band's longevity has been? I guess it's particularly just your drive, since you're the only member that's stuck with it the whole time. But I guess next year is your fifteenth year anniversary.

Dan: Urrrgh. So it seems. The main secret I see when people ask me, is like, "Well why would you play those old song? And to me the music holds up to some extent but more than anything else a lot of it is the lyrics and the message and I tried to look ahead and write stuff that I felt would be relevant ... I mean some of it is time oriented in it's period and that's kind of good too because it's like a mini history lesson for 60 seconds but I still believe in what they say so I really don't have any problems with singing them or playing the music. So I guess that's a lot of what keeps me going. I think there's a message to it. 50 percent politics, 50 percent music, and that way you don't get tired of one or the other completely. If one gets a little boring you kind of lean to the other side and play back and forth, and go about it that way. And it's fun, I dig it. It's the best thing for me.

MRR: Are there any songs you did drop because they don't mean anything to you anymore?

Dan: No. We had this huge controversy over "Punks vs. Fags" in like 1985. But that was mostly because people didn't understand the relevance of the joke. And it was kind of in bad taste to some extent, when you look at it in the point of view, so we changed that to "Difference of Opinion" so people would understand it. So hopefully they got the joke at that point. Using derogatory terms to people who would find it a derogatory term. Sort of like black people using the "N" word or something. To them they make the world useless to racists, because they're using it against themselves, but that's another whole issue and that gets really long and entangling.

MRR: I remember when I saw you in Pensacola you gave really good speech about exploitation of women and animals by using pornography as an example. Holding up some porno mags and pointing out that there were probably animal glues, like from horses, binding the magazines pages containing questionable depictions of female sexuality. It was an informative speech that triggered thought but on the same hand I know that you guys kind of get yourself in trouble with songs like "Big Fat White Butt" and "Infidelity" and "Social Disease" and Babe Watch" and I was wondering how you differentiate sexuality, sexism and silliness?



Dan: Right. (laughs) A lot of it is kind of contrary. Yeah, people ragged on us for "Social Disease" and that wasn't even a joke. That was like a hidden message to some extent, in the very first thing when it's even spoken, before it's even sung, so it should be understandable. And that was another one, and it was in reference to how, not so much social disease in the literary sense, sex can be a social disease plagued on you by society because you have to have it, or be great at it, in their context , to be cool. So hence "reaching for my social cell, I tripped and fell, and lost my health". So the whole song is really about falling into peer pressure or social society's pressures of sex in their standards, as therefore it was a social disease. Like all society had this disease about sex. But that kind of flew by a lot of people. And we tagged in the live sex sounds to make the song a lot more bizarre and strange because it's a really hard and bizarre issue for most people to deal with. And fairly intimate to some extent.

MRR: So were those actual real sounds or were they staged?

Dan: Those were real. It was an actual sexual encounter. it was real , it wasn't faked and it was pleasurable for all parties involved and it was understood what was going to transpire from that. So it wasn't like a rip off or a hidden thing or a fake or something like that. Everything on the record is real. So I agree it is kind of sketchy a little bit, but I think that sex is great fun but at the same time I feel people almost let themselves get exploited in that fashion, both male and female. But at the same time, I don't want to tell people what to do. If somebody wants to sell pictures of themselves naked then I guess that's their right and I guess it's someone's right to buy them. But then you get into the whole issue of then it's capitalism and that's even more horrendous then some of the sexual things that are exploitation. I mean the whole issue probably wouldn't arise if it weren't for capitalism to some extent. So that's where I get in the contrary position. We made a joke for "Babe Watch" because people are so idiotic to be dragged into the whole thing of tits, butts and macho men with hair, and no hair, on their chests. It annoys me to no end. But if I watch the show I have to laugh at it because it's so ridiculous. It entertains me in a way because it's so ludicrous. And like "Big Fat White Butt" was just written at the beach and watching people google like they were at a side show, like going to the mall I guess is for some people. The only real reason to go there I guess is to look at each other and not really talk to anybody, and drink beer, but then they think they like somebody so they get up close to them or whatever. It's kind of strange. So a lot of it is written in a way that we want to to be controversial so that way people will bring up the subject. Instead of if we wrote it in black and white. It's easy to write a fight song that everyone will agree with it's harder to actually make people think about the issue. At least it is for me, I'm not sure how it is for other people. We're definitely pro women's right to do whatever they want and sometimes I think other people in their attempt to liberate women from tyrannical patriarchal society actually start being fascist themselves by forcing women into certain issues because they think they know better for the other person and so it is kind of like a bit of back wash. And the same for men. People just can't get out of living someone else's life for them. And that's a real sticky issue for political correctness. There's a point where I think they are so PC they become un-PC. I mean back in the early 80's we were all PC and we didn't even know it. And then all the sudden it became this hip cool thing to do and we were all kind of like, whoa, we weren't doing it to be cool, we were doing it because we were the least of all those things, and we didn't want to tell somebody what to do and that was the reason we were saying all those things because we don't want anybody telling us what to do or anybody that we know, but also at the same time we didn't want to make rules of it all. And cause another backlash on being politically correct which is kind of what's happened in the last few years.

MRR: On the new record "Babe Watch" you have a song where you talk about DIY independent revolution and I was wondering if it kind of became conscious to you that at one point in time you were not necessarily following in the footsteps of, but gaining acceptance in the same circles of DRI, COC and the others bands that were becoming well known in the crossover scene. No Fraud was getting a lot of notoriety in the mid 80's, being on a lot of comps and the band's name was getting out there and it seemed that you and Attitude Adjustment were going to become these huge bands, but that didn't happen and you were always a DIY band, but it seems to me that by doing what you believe in; you have your recording studio, and label and now you're doing screen printing and stuff, you are now actually living your ideal...

Dan: That was part of the whole thing with the end of that version of No Fraud. We declined some record contracts in the mid 80's by bigger labels I guess you would say and there was a point in that time of the band where everyone was mad, in the later 80's, because to some extent those bands were getting big. But at the same time I was saying I don't like any of those bands anymore (laughs) so I'm glad we didn't do it. And they were like, "Well we should have at least tried it". And I was like, "Well, maybe" and started doubting myself little a bit like, "Well, maybe we should have." Maybe one record if somebody would have let us do just one record and go from there. So in hind sight, you're like well maybe we should have done that and maybe that would have gotten us to the position where we could do even more stuff now. But then again if we were to end up like them, jeez, I'm glad we didn't. And yeah, I'm kind of happy it stayed DIY the whole time, and looking back I I don't feel bad of course there's always doubt of what if we would have done this, but in reality, in the whole scheme of it, I'm prouder of myself and I believe in myself more for doing what we did than had I made a record on a big record label. And had it flopped or had it done really well and they pressured us into doing something else that we didn't like, at least the horrible record that I don't like are the records we put out, so I understand why they happened and it was nobodies fault but our own and I can see where the errors came from. Where maybe I would have just blamed them on our record label had we done it on a bigger record label and not realized the things I was thinking at the time. I really believe in DIY and think major record labels realized the threat more than the people that are involved in it at the time, I think record sales dropped once punk an hardcore got to the point where bands were putting out their own shit and record labels are going, "Gee, these guys are selling like 60,000 copies and they have no distribution". What would happen if somehow they linked together and formed their own distribution network that was fairly efficient, we'd have a lot of problems. So at that point in time a lot of bands said no to record labels, not like now so much, so they went and bought the fucking record labels instead, and virtually bought the bands out from under themselves and they didn't even know it. I think they knew what they were doing, I know it sounds kind of conspiracist, but I think they looked at it as a problem that could get out of control, so before it got out of control, they got into it. Let alone they saw the opportunity to make money and they're no idiots in the capitalistic sense. They saw the fact that they could make some serious cash out of this image thing. So I think it was intentional and that's probably what pisses me off even more, that's exactly what the song's about. It's about how everything got all fucked up. We all inter fought and fought amongst ourselves and whatever. I mean it's jaded but at the same time it's true. I'm not afraid to say, "It was better," but it's not bad now either. In the past five to six years there's kind of like a little scene that's really starting to come together and it's fun to play out again. For a while there it was kind of dodgy. It's not perfect or anything but I don't think it ever will be.

MRR: Do you think things would have been a little different if both the records on Nuclear Blast had been released in the States?

Dan: Ehm, some. I mean the record was good, I liked it a lot. But some people have their opinion about it. I like it, at least it was fast. There were a couple people who wanted to put it out in the States and that was kind of the plan but it just kind of never happened and we never really pushed for it to come out. I think it would have been better had it, it would have helped us a little more but at that point in time the United States was at kind of the end of the punk/ hardcore/ thrash in general for the most part and the crossover thing had kind have taken over and I wasn't really into that whole scene and that's; kind of who wanted to sell the record. And I didn't think that would be too functional. I

"Yeah, and every time before we went into what was

mean we have a similar problem now. We have record labels that want to put out the album and I just don't really think that they really want to put out the record because they believe in what the music is, I think they just want to put it out because they know they can sell some copies and ad it to their catalog or whatever.

MRR: Did Nuclear Blast ever bring you, or did you ever go, to Europe?

Dan: No we never went because right when we were supposed to go was the demise of that version of the band was that was on "Hard to the Core". The drummer went to school or something so that really screwed us big time, because we were supposed to go over there on that record and that drummer couldn't go or said he was gonna go and two months before we were gonna leave he quit and we thought we could get somebody, but it never gelled really quickly and we got Rob right at the end of that but it just wasn't together enough for us to afford going to Europe. So that was a big let down.

MRR: It was kind of weird though that they put out the full length like 4 years after the 12" EP and by that time the label had gone pretty much completely death metal. Did you guys just have a good relationship with them or did they just love your band?

Dan: I guess he liked the music and he wanted to put out something and I was, "Well I got some odd ball stuff" and didn't really want to put out an album because they were full on death metal almost at that point. And he was like, "Well we're gonna start another label" and I was, "Well that's cool then, yeah, sure well put it out on the other label. How about we just re-release everything on CD?" He said, "Ill put it out on everything." And I was all "Great" because I really want to put out their first 7" because it's out of print. So he was all "I'll just put it out on the CD and put it out on the vinyl version of the album." So that's kind of how all that came about. It was never even officially titled but in their catalogs it's under "Love and Mass Murder" which is kind of funny because it almost fits some of the songs. Not that we have a good relationship with him, we just wrote him back and asked for the artwork back and all this stuff because somebody was gonna put it out here and reissue the CD. And we just told him that was gonna happen and they kind of gave us the old, "Oh, good luck" type thing, and they were like "whatever" and they didn't give us back our artwork so we had to refabricate everything and we just ended up putting it out ourselves because it was the easiest way to put it out. Everybody else wanted to sell it for twelve bucks and we were all, "We know we can sell it for 5 dollars and make money." And the whole idea was just to make it so everybody can get it. Because most of that vinyl is out of print right now. We want to put out the first 7" again, not to make money, just because people want it. We just want to have it out, but we had to put our money into doing "Babe Watch" because we wanted to have something really new out, that was all new.

MRR: How about the demo, there's so much notoriety to it, a lot of people I know just remember you from the demo and from the first 7", will it ever be released?

Dan: The demo was recorded in this guy's house on an eight track but the original master tape of the eight track version is wandering around some where and I can't find it and there is not real two track master, we just mastered it straight to cassette.

MRR: How about "Forward They March Into Your Death", you mentioned on the French 7", where you had a little speech, about friends of yours playing that song in Desert Storm before going into combat.

Dan: Yeah, that's a really strange situation. Obviously the song's anti military but we had some friends around here they grew up listening to No Fraud and these guys came back from Desert Storm and one of 'em was a tank commander or whatever and he was like, "Yeah, and every time before we went into what was supposedly a battle I would crank that song up on my personal little tape player, play it through all the little PA things for every tank in my battalion. And I was just like, "Jesus Christ, man the song is like anti-war" and he's all, "Yeah, I know but it was pretty funny anyway." It just boggled my mind, I guess he didn't listen to the song before he joined the army. But once again I'm not telling him what to do so it was pretty funny to hear stories like that, strange things. There's all sorts of weird stories about No Fraud like that. Like semi mass media type things that have happened to us that we had no control over or that we wanted to happen.

MRR: Like the Axl Rose shirt?

Dan: Yeah, exactly, things like that or like people wearing our shirts on MTV. And people going hey I saw your shirt on MTV. And we're like "Oh, god."

MRR: Any idea of how Axl Rose ended up with one of your shirts?

Dan: No, that's like... what happened was that shirt was designed by this guy in Texas and we gave him a percentage of the first batch or two of shirts and he wanted money and we said man we can't really afford to send you money, but we can send you some more shirts that way it works best for every body and then we sent him a little bit of money some thing like 20 bucks for his ink or whatever and he was like .... I don't even know if we saw it first or he wrote and told us but Skull Skates picked up the logo for shirts and skateboards or something and then there was like this clothing company I think that had skulls as their main thing and then Skull Skates sold it to them or they bought it from the guy too and it's either the Skull Skates t-shirt that Axl Rose got or like this clothing company that either bought 'em from Skull Skates or did them themselves. But I don't know I never got a straight answer out of the guy. I guess he got it that way. People said for a while they saw 'em in stores all over the place. But they weren't anything to do with our distribution. We just made them for on tour and stuff. And shows. So no idea whatsoever. And it was in all sorts of stu-

that song up on my personal little tape player, play it through all the little PA things for every tank in my battalion. And I was just like,

"Jesus Christ, man the song is like anti-war" and he's all, "Ye

s supposedly a battle I would crank

pid crap like GUITAR PLAYER magazine and GUITAR WORLD. in rock spaces. I don't know, bizarre. There were pictures of him in it in the Guns & Roses tour program. It was pretty scary. People were calling and thinking were we were gonna be rock stars because of it, obviously they didn't get it yet. Oh, well.

MRR: How about songs like "Failure" does you father still think you're a failure or has he just accepted what you do by now?

Dan: (Laughs) At the time of the song he was pretty much thinking I was the worst person in the world but as time went by... it's one of those things where, let alone we're not biologically related, cause I'm adopted, it's more like I think that it's because he's really Christian and so is my mom, so they don't agree with what I have to say. But when somebody will say something about the band like, "Oh, I heard something about No Fraud" my dad or mom, from what people tell me, will be like, "Oh yeah, that's my son, blah, blah, blah," but of course they would never go to church and brag about how their son runs around naked on stage. Or something like that. So yeah, I guess he still pretty much considers me a failure. He tells me to get married and things like that, in a subversive way. But I guess that's okay. It's a difference of opinion.

MRR: What is the relevance of River Phoenix to you considering you have two songs about him? I was wondering how well you knew the guy?

Dan: Well one song is directly about him and the other one is kind of about him too. I don't know, we hung out and partied and stuff. "The River Runs Dry" is a completely true story. If you read it for just the lyrics and not the music it kind of tells you a little story. Some friends of mine I guess knew him long before I did, and that was when No Fraud was really popular in Gainesville,Florida which is kind of where his parents live. And just through parties we hung out and I met him a couple times and he ended up owing me twenty dollars under a bad duress situation and I seriously said, "I want that twenty dollars because fuck man, you're loaded, I'm not," (laughs) "and 22 dollars means a lot to me, I could get home with that gas money" and he was always kind of blowing it off. And I asked my friends that were there to get it from them if they saw him and he was always kind of like, "Whatever, Dan don't need it" and then I went out with his sister once or twice and she was like, "Do you really want that 20 dollars?" And it was kind of becoming this strange bizarre thing that I was so worried over 20 dollars". And I was all, "It's just the idea, this guy knows that he owes me 20 dollars, took it on good faith and when I said under the situation that I want that 20 dollars and he never gave it back or at least paid me or compensated me for what would've cost me 20 bucks..." Well that's a whole other story about his sister. And that's why in the end it says Rain and Leaves will fill it up, because Rain is one of the girls and Leaves is the other. And in the other song "I Don't Know You Do I", parts of it are about him. He seemed like kind of a rich kid that tried to act like a hip dude who was down with everything. And one of the reasons he got into drugs I guess is to experience what it was like to be unhappy, I guess. I don't know, he was already unhappy, but it seemed like he wanted to be under duress. Not functioning properly. Kind of strange. So yet once again, another brush with fame. (laughs)

MRR: So are you ever going to release any thing on Truth records that's not No Fraud, or have you?

Dan: We were gonna put out a comp and everybody was gonna help pitch in, another one of those sad stories. But it just never really came together. I would like to, but I'm usually just unemployed at times because I really just don't agree with the work structure at this point in time. So it's like a cash problem. But we would love to.

MRR: Let's wrap it up with new plans and Rob's going into D.R.I.

Dan: Rob going into DRI was a really bad scene. We left him in Augusta Georgia although he'll hate me for saying that. Because the sound man for DRI was good friends with us and Rob. More with Rob because they were from the same area, Winterhaven, Florida, and it looked bad when Rob was starting to not show up for practices and was kind of being a jerk and we heard rumors from other people in the "metal scene" that Rob was gonna go try out for DRI and so we kind of confronted him and he said, "Yeah," and we said that's cool man just give us fair warning and we'll try to find somebody else, since we were all good friends at that time. So once we confronted him he was really being a bastard about it and like, "Ah, I'm gonna be a rock star" type thing and we were like, "Hey man, you just gotta chill out" and so he freaked out and got drunk, and I don't know what else, in Augusta, Georgia and just spazzed and tried to get in a fight with myself and the other two guys in the band onstage before we were getting ready to play, we didn't even get to play all the songs. He was all fucked up and fell over and started throwing his drums at us. And we walked outside and he's trying to punch the bass player and we were just, "Look man, are you in the band?" and he said, "No, I quit!" and we said, "Well, if you're not in the band, you're not in the van!" and we packed the van and up and left. (laughs) Left him in Augusta, Georgia and I don't know how he got home, and I don't even remember to this day. I think someone with a car drove up and got them since the sound guy stayed with him. So it was pretty horrifying. So Rob and I are finally half way decent friends again after all that time. You know, whatever, he's kind of apologized, I've kind of apologized for leaving him and that was that. And future plans, um, it looks like the new record and CD is gonna come out on Recess Records if all goes as planned. The 7' was supposed to, but Todd was on tour and I was on tour tour with the Crumbs doing sound and helping them record their new album, so it was all fucked up and it we were all really busy and it just got to the point that we knew we were gonna get out one way or the other and Todd was just like,"Go ahead and put it out yourself because I don't want to have you guys be mad at me because I can't promote the record at all, because what's gonna happen is, I'm gonna get home from tour and your record's gonna come out, I'd rather have you get it all set up first." So he might end up putting it out later, but he said he really wanted to put out the album, "I couldn't do the 7", but I'd rather do a full length because I think it'd be better for you guys, and I think that it will do really good if it sounds like the 7"". And I was all, "Yeah, it's gonna sound just like it, only longer. So it looks like it's gonna be out on Recess. And that's a label that we kind of agree with. They're not too big, not too small. Their prices are fair and everything, and Todd and those guys seem really cool. So it seems nice.

"Yeah, I know but it was pretty funny anyway."

NO FRAUD c/o Dan Destructo, 475 Foxglove Rd., Venice, FL 34293

GAUZE

INTERVIEW BY KEN SANDERSON

MOST PHOTOS BY MATT AVERAGE

MRR: WHAT'S THE REASON THAT HAS KEPT GAUZE TOGETHER FOR SO MANY YEARS?

SHIN: IT'S BEEN FOR SIXTEEN YEARS THAT WE'VE BEEN PLAYING. BEFORE WE BECAME A BAND, WE KNEW WHAT WE WANTED TO DO AS BAND. WE ALREADY KNEW WHAT WE WERE GOING TO DO. WE'VE BEEN DOING THE SAME THING WITH THE SAME BASIC POLICY, SO WE DON'T HAVE TO CHANGE ANYTHING AS WE HAVE THE SAME SPIRIT INSIDE. SO, IT'S NATURAL THAT WE'VE BEEN PLAYING FOR SUCH A LONG TIME.

MRR: WHAT BACK IN 1981 MOTIVATED YOU TO START THE BAND?

SHIN: I WAS IN A DIFFERENT BAND CALLED TYPHUS, AND EVERYONE WAS IN A DIFFERENT BAND. AND WE DECIDED TO PLAY TOGETHER. OUR BAND... IT'S NOT LIKE ENGLISH HARDCORE PUNK MOTIVATED BY POLITICS... IT'S NOT THAT WE WANTED TO PLAY AGAINST SOMETHING. IN JAPAN THERE IS PEACE. AT FIRST, WHAT WE WANTED TO DO IS TEST AND SEE HOW FAST WE COULD PLAY. THERE IS A LIMIT TO HOW FAST YOU CAN PLAY. WE WANTED TO CHALLENGE THE LIMIT. THAT IS WHY WE STARTED GAUZE. WE SAW TWO WAYS. ONE WAS TO CHANGE THE WAY AND UP THE TEMPO, LIKE GRINDCORE. THE OTHER WAY WAS TO INCREASE THE FEELING OF SPEED (NOT THE SPEED ITSELF). WE WANTED TO SEE HOW MUCH WE COULD LET THE AUDIENCES FEEL THE SPEED WITHOUT GOING THE WAY OF GRINDCORE. NOT THAT GRINDCORE IS BAD, JUST THAT TO US, THE FEELING OF THE SPEED IS THE MOST IMPORTANT PART. WE WANTED TO DEVELOP OUR OWN DIFFERENT EXPRESSIONS OF SPEED FEELING.

MRR: EVEN THOUGH YOU SAY THE MUSIC ISN'T POLITICAL, I STILL SEE MUSIC AS A VERY JAPANESE-LIKE A RESPONSE TO THE ORDERLY SOCIETY OF JAPAN BY BEING TOTALLY CHAOTIC AND A TOTAL RELEASE...

SHIN: WE DON'T THINK A MESSAGE CAN CHANGE THE WORLD OR ANYTHING... IT'S NOT THAT WE DON'T CARE TO CHANGE THE WORLD, WE'D LIKE TO TRY BUT... IT'S NOT LIKE OUR MOTIVATION IS POLITICS IN A BIG SENSE. BUT THE MOTIVATION IS CLOSE THINGS AROUND US—SOMETHING HAPPENS CLOSE TO US. IT CAN BE POLITICAL BUT ALSO MANY OTHER THINGS. PUNK MEANS IN ENGLISH, REBELLION, BUT TO US PUNK MEANS SELF-RESPONSIBILITY. WE SHOULD HAVE RESPONSIBILITY AT ALL TIMES FOR OUR OWN ACTIONS. YOU NEED TO BE RESPONSIBLE, WHATEVER YOU DO. IT'S NOT THAT WORKING IS GOOD AND NOT WORKING IS BAD.

MRR: GAUZE SEEMS VERY HARD-WORKING... HOW OFTEN DO YOU PLAY AND PRACTICE IN JAPAN?

SHIN: WE PRACTICE ONCE A WEEK FOR THREE HOURS EVERY FRIDAY AFTER WORK. WE HAVE OUR OWN SHOW SERIES CALLED "SHINYOUDOKU GIG"- WE'VE HAD ALMOST 100 SHOWS IN THIS SERIES. BASICALLY WE PLAY ONLY THE SHOWS THAT THEY ORGANIZE BY OURSELVES, BUT OCCASIONALLY WE PLAY DIFFERENT TYPE OF GIGS...

MRR: ARE THERE PROBLEMS WITH PROMOTERS IN JAPAN?

SHIN: THERE USED TO BE A LOT. THE BIGGEST PROBLEM WAS, FOR A LONG TIME, THAT EVEN AFTER THE SHOW, KIDS WOULD HANG AROUND OUTSIDE. BECAUSE OF THE KIDS HANGING AROUND, WE WOULD NOT BE ABLE TO PLAY THE PLACE AGAIN..

MRR: JUST LIKE HERE WHEN SOMEONE PULLS A PIPE OUT OF THE CEILING!!! *(GAUZE WERE SCHEDULED TO PLAY THE NOW LEGENDARY EPICENTER "AQUA-CENTER FIASCO" WHERE SOME MORON PULLED THE FIRE SPRINKLERS OUT OF THE CEILING AND FLOODED THE VENUE)*

SHIN: WE'VE ALSO BROKEN SOME EQUIPMENT, OR KIDS IN THE AUDIENCE HAVE BROKEN SOMETHING, BUT SINCE REALIZING THAT IF THINGS GET BROKEN THERE WON'T BE A SHOW AGAIN, WE'RE NOT DOING THOSE THINGS ANYMORE.

MRR: ISN'T THERE A GIG THAT ONLY YOU PLAY?A "GAUZE-ONLY GIG"?

SHIN: ONLY ONCE A YEAR, AND WE PLAY 70 SONGS IN ABOUT TWO HOURS.

MRR: MANY PEOPLE IN THE UNITED STATES DIDN'T KNOW YOU WERE STILL A BAND. WHY HAVE YOU NOT RELEASED A RECORD IN SO LONG?

SHIN: WE DON'T THINK ALBUMS ARE IMPORTANT, THE MOST IMPORTANT THING ARE THE LIVE SHOWS. GAUZE MAKES SONGS FOR THE LIVE SHOWS, AND IF WE GET A GOOD RESPONSE MAYBE WE'LL PLAY THEM AGAIN. WE HARDLY EVER LEAVE TOKYO—EVEN IN JAPAN LOTS OF PEOPLE DON'T KNOW THAT WE ARE STILL PLAYING. WE USED TO TOUR IN JAPAN A LONG TIME AGO, BUT RECENTLY WE'VE ONLY PLAYED IN JAPAN. THE REASON WHY IS THAT WE HAVE JOBS AND WE CAN'T TAKE TIME TO ORGANIZE IT. WE ARE SO BUSY WITH OUR JOBS, BUT WE ARE ALSO A BIT LAZY IN THINKING ABOUT TOURING OUTSIDE OF JAPAN. SO COMING TO THE STATES TOOK A LOT OF ENERGY. ALSO OUR JOBS DO NOT ALLOW A LOT OF VACATION TO TOUR, SO WE'VE ALSO ENJOYED SIGHTSEEING HERE TOO!

MRR: HAVE YOU STILL BEEN WRITING NEW SONGS?

S: WE WILL RECORD WHEN WE ARE BACK IN JAPAN. WE DON'T KNOW ABOUT THE SOUND OF THE RECORDING, BUT THE

QUALITY OF THE SONGS WILL BE GREAT. THE BIGGEST DIFFERENCE BETWEEN THE NEW MATERIAL AND THE OLD IS THE FEEL OF SPEED... IT'S MUCH FASTER NOW. WE ARE CONFIDENT.

MRR: THE NEW MATERIAL DOES SEEM MUCH FASTER..

S: MOST OF THE SONGS HAPPEN WITHIN ONE MINUTE AND TEN SECONDS. BECAUSE THAT TIME IS THE MOST COMFORTABLE LENGTH.

MRR: WHO WRITE THE LYRICS FOR THE SONGS? WHAT ARE THEY ABOUT?

FUGU: IT'S A KIND OF...CLOSE TO.. .PREACHING... BUT NOT RELIGIOUS. WE ARE REALLY HARD WORKING, BUT OUR FANS ARE SOMETIMES REALLY LAZY. IT'S NOT LIKE A MOTHER TELLING A KID WHAT TO DO, BECAUSE WE DON'T CARE WHAT PEOPLE DO. IT'S MORE LIKE THE LYRICS ENCOURAGE THEM TO DO THEIR BEST AND HAVE COURAGE. ABOUT THE LYRICS: IT'S ABOUT WHAT HAPPENS AROUND US AND WHAT WE FEEL EVERY DAY, IT'S ABOUT IF ONE PERSON AND ANOTHER PERSON FIGHT EACH OTHER... OR ONE COUNTRY AND ANOTHER COUNTRY... IT'S THE SAME--CONFLICT.

MRR: HOW DO YOU FEEL AS THE AUDIENCES GET YOUNGER AND YOU GROW OLDER? DO YOU FEEL DISTANCE BETWEEN THE AUDIENCE?

S: WE DON'T CARE WHAT THE AGE OF THE AUDIENCES IS, WE JUST WANT TO TRY TO CHALLENGE OUR MARGINS AS BEST WE CAN. WE ARE RESPONSIBLE FOR PLAYING THE BEST WE CAN WITHIN THE LIMITS OF TIME AND AS WELL AS WE CAN. WHEN THE AUDIENCES LIKE IT THEY'LL COME TO THE SHOWS AGAIN. IF THEY DON'T COME, WE DON'T CARE. WE ALSO HAVE REALLY OLD FANS IN JAPAN, SINCE WE'VE BEEN PLAYING SINCE WE WERE TWENTY AND NOW WE ARE IN OUR THIRTIES AND FORTIES. WE'VE BEEN TO ENGLAND AND HERE IN THE STATES AND THE AUDIENCES ARE SO DIFFERENT. IN ENGLAND, WE SUPPORTED CHAOS U.K. AND THE REACTION AND ATTITUDE OF THE AUDIENCE IN PLACES LIKE SCOTLAND WAS TERRIBLE. PEOPLE WERE VERY PROUD OF THEMSELVESAS SCOTS AND LOOKED DOWN AT US. SO THE AUDIENCE WASN'T INTERESTED IN WATCHING GAUZE. BUT IN AMERICA, PEOPLE WERE EXCITED AND DIDN'T CARE ABOUT NATIONALITIES OR ANYTHING OF THAT SORT. LONDON, ACTUALLY WAS LIKE HERE WITH A LOT OF PEOPLE AND INTEREST.

MRR: ON THEIR FIRST RECORD, THE CITY ROCKER COMPILATION, THERE WERE ALL NEW WAVE BANDS AND GAUZE. WHEN YOU STARTED, WHAT THE REACTION TO THE HARDCORE SOUND?

S: THE REACTION WAS REALLY GOOD, BECAUSE WE NEVER COPIED A SOUND AND CREATED OUR OWN STYLE. AT THE TIME, WE HAD AN IMAGE OF VIOLENCE, SO IT WAS KIND OF DANGEROUS THEN.

MRR: I THINK A LOT OF PEOPLE IN THE STATES HAVE THE IMPRESSION THAT THE OLD JAPANESE PUNK SCENE IS VERY VIOLENT..

S: WE HARDLY HURT ANYONE IN THE AUDIENCE, IT SEEMS LIKE VIOLENCE... BUT WE HURT OURSELVES ON STAGE A LOT. TO US, VIOLENCE MEANS HOW MUCH WE CAN HURT OURSELVES AND THE DIRECTION OF VIOLENCE INTERNALLY. THAT'S WHY WE PLAY AS HARD AS POSSIBLE. IT'S A KIND OF VIOLENCE... BUT NOT TOWARDS THE AUDIENCE. THERE'S A LOT OF TENSION BEFORE THE START OF OUR SHOWS.

MRR: IT SEEMS LIKE OLD JAPANESE HARDCORE SHOWS WERE KIND OF DANGEROUS...

S; WE WERE REALLY SURPRISED THAT AT GILMAN STREET NO ONE COULD STAGE-DIVE...

MRR: DID YOU THINK WHEN YOU STARTED GAUZE THAT YOU WOULD BE IN GAUZE FOR SIXTEEN YEARS? WHAT DO YOU THINK ABOUT THE FUTURE?

S: WE KNEW WE WOULD PLAY THAT LONG. BUT, TO BE HONEST, IF ONE OF THE MEMBERS QUIT, IT WON'T BE GAUZE ANYMORE... WE NEVER CHANGE THE MEMBERS. IT'S NOT BECAUSE HOW GOOD THEY PLAY... BUT HOW THEY THINK OR FEEL ABOUT THESE THINGS.

S: IF THE BAND DOESN'T CHANGE IT MEANS IT'S REALLY HARD AND YOU NEED POWER NOT TO CHANGE. NOT TO CHANGE IS REALLY IMPORTANT TO THEM. "NEVER CHANGE".

MRR: AMERICAN PUNK BANDS CHANGE A LOT OF TIMES ... LIKE RAMONES OR BAD RELIGION CHANGE THEIR SOUND BECAUSE PEOPLE SAY "OH, THEY'RE DOING THE SAME OLD THING". WHAT I RESPECT ABOUT GAUZE IS THAT YOU DON'T CHANGE. ON YOUR SECOND RECORD, "EQUALIZING DISTORT", A LOT OF THE LYRICS ARE IN JAPANESE, BUT THEN THE CHORUSES ARE IN ENGLISH—HOW DO CHOOSE THE WORDS?

S: WE DON'T SPEAK ENGLISH, SO WE CHOSE ENGLISH WORDS THAT SOUND GOOD. WE ARE NOT USING ENGLISH ANYMORE.

MRR: IS IT HARD TO SING ALL IN JAPANESE?

F: IT'S EASY TO SING IN JAPANESE OF COURSE, I'M JAPANESE... BUT IT'S HARD TO FIND THE RIGHT JAPANESE WORDS THAT WON'T SPOIL THE WHOLE LYRICAL THING YET FIT THE MELODY. BUT NOW, WE ARE STICKING WITH JAPANESE.

MRR: HIKO JOINED THE BAND IN...??

H: IN 1989.

MRR: WERE YOU A FAN BEFORE?

H: NO. NOT AT ALL.

MRR: AND NOW?

H: NOT FAN... MEMBER.

S: BUT HIS DRUMMING IS THE BEST AND THE FEELING SUITS US BETTER THAN PREVIOUS DRUMMERS, SO WE FEEL HE IS AN ORIGINAL MEMBER.

MRR: DEALING WITH A LOT OF JAPANESE BANDS, EVEN SMALL ONES, THEY HAVE MANAGERS AND BUSINESSMEN BEHIND THEM AND SO FORTH. HAVE THEY AVOIDED THAT KIND OF SITUATION?

S: WE NEVER WANTED A MANAGER. WE DON'T NEED ONE. MANAGER'S DO NOTHING AND THINK OF MONEY FIRST. IF YOU THINK MONEY FIRST, THEY THINK THE BAND HAS TO RELEASE A RECORD ONCE A YEAR FOR MONEY.

MRR: ALSO, WITH AMERICAN BANDS, WHEN YOU THINK OF MONEY THAT'S HOW THE SOUND CHANGES AS WELL..

S; WE DON'T WANT TO CHANGE ANYTHING. THAT'S WHY WE DON'T HAVE A MANAGER AND WE'VE NOT YET MET A RELIABLE PERSON AS WELL.

MRR: DIDN'T YOU ALSO RECORD WHILE IN ENGLAND?

S: YES, BUT THE QUALITY WASN'T GOOD SO IT WASN'T RELEASED.

MRR: DO THE PEOPLE WHERE YOU WORK JOBS KNOW THAT YOU ARE IN THIS BAND?

S: OF COURSE THEY KNOW. WE HAVE TO WORK VERY HARD—THE PURPOSE AND MOTIVATION IS BEING IN THIS BAND. SO THE FIRST THING IS THE BAND, AND SOME PEOPLE CALL US A "BUSINESS MAN'S BAND" BUT WE DON'T CARE ABOUT THAT. WE'RE CONFIDENT IN THE BAND AND OURSELVES AS PEOPLE SO WHAT OTHER PEOPLE SAY DOESN'T MATTER. ONE SECRET ABOUT BEING GAUZE FOR SIXTEEN YEARS IS WE DO NOT MEDDLE IN WHAT EACH OTHER IS DOING PRIVATELY... WE KNOW EACH OTHER ONLY WITHIN THE BAND, GATHERING ONLY TO PLAY IN GAUZE. IT'S ONE OF THE REASONS WE'VE BEEN ABLE TO PLAY FOR SO LONG.

MRR: THAT'S REALLY DIFFERENT THAN AMERICAN BANDS

S: IT'S A UNIQUE SITUATION AMONG JAPANESE BANDS TOO.

MRR: I HAVE TO ASK ONE SILLY QUESTION-HOW MANY PAIRS OF SUNGLASSES DO YOU OWN?

S: HA! ONLY THREE. I'VE BOUGHT ALL OF THEM IN SHINJUKU. LOTS OF PEOPLE IN JAPAN THINK THEY'RE SOME SORT OF SPECIAL ORDER, BUT THEY'RE 1000 YEN ($10) GLASSES FROM SHINJUKU.

MRR: ANYTHING ELSE YOU WANT TO SAY?

S: BE RESPONSIBLE. OTHERWISE, IF YOU DON'T DO ANYTHING, YOU DON'T HAVE THE RIGHT TO SAY ANYTHING TO PEOPLE.

NOBODYS
The Nobodys
unos

MRR: How long have you guys been together?

Jay: I started the band back in 1992. I'm the only original member left. I went through shitty line-ups until Justin saved my band by joining on guitar. He was also the drummer in my previous band.

Justin: We then kicked our drummer out due to laziness, drug and alcohol problems.

Jay: Justin moved back to drums. We stayed stagnant with no guitar player for six months. Then the band Sick 'n Tired introduced us to Rodney, who ended up playing guitar on the first two 7"s. But in the end he didn't work out so, we looked for someone else.

MRR: How many guitar players after Rodney?

Jay: Four.

Justin: Todd, Francis, myself again and Jay.

MRR: Tell me about the "Minus One" 7".

Jay: After Rodney, Todd did one tour and it didn't work out. After that tour we were asked to go out with The Queers. We had no guitar player and nothing new out. So Justin and I recorded the "Minus One" 7". We both played guitar and used fake names.

MRR: Who ended up playing guitar on The Queers tour?

Jay: Francis Anthony Superstar. He came out from Pennsylvania, filled in for the tour and ended up recording the new album with us at the end of the tour. Francis then went back home and we started looking for another guitarist. We ended up recruiting Randy Schumacher, whom I had played with in a previous band.

MRR: Who are some of you
wise?
Jay: Betty Page, good roc
women!
Randy: Great songwriters,
Justin: Dwarves, John Lee
MRR: How have your show
Jay: Really good!!
Randy: Really swell!! (every
Jay: Don't say swell!!
Randy: Inside joke, only a fe
MRR: Tell me about the new
Randy: It's a new CD....(laug
Justin: It's 21 songs in unde
Jay: It was produced by Joe
singing a couple of songs on i
Me".
MRR: What was it like to w
Justin: It was like hanging ou
laughs again).
Jay: Seriously, Joe and Hugh
sang he would make a face
rotten!! It was kinda nerver
back and easy to work with
Justin: Don't forget that is w
grizzled rock veteran!
MRR: How is Randy workin
Jay: Actually, he's the firs
musically and personality w
makes a face like he's mas
MRR: How is Hopeless Re
Jay: They've been really g
what we want. Really aw
Justin: Yeah, it was eithe
Hopeless!!
Jay: That was a joke....
being on Hopeless!!
MRR: Ok, so what are your
outside of music?
Randy: Hockey and listening t
Justin: Randy's hobbies include s
tilation, self gratification and
cookies!
Jay: Comic books, Godzilla m
watching football, playing footb
masturbating to football especia
Pittsburgh Steelers. Oh, and of c
pornography!!!
MRR: So do the other guys enjoy
as much as you?
Randy: Hell yeah!!!
Justin: Oh yeah!!!
MRR: Ok, I should have asked t
question in the beginning but oh w
who plays what?
Randy: Guitar.
Jay: Bass and vocals.
Justin: Drums, vocals and smell!
MRR: What are your tour plans
the future?
Justin: A summer tour is planned
the whole U.S. and then some!!
MRR: What would you say is
most memorable moment in your
reer so far?

our influences, musical or other-

ock 'n roll and women, women,

s, hockey and of course women!!
e Hooker.
ws been going lately?

rybody laughs)

few people will get that!!
w release on Hopeless Records?
ghs to himself)
der 30 minutes!!
e Queer himself! And he ended up
n it, "Scared by Love" and "Sick of

work with Joe Queer?
out with my granddad (everybody

gh were a lot of fun. Every time we
e like he was smelling something
racking at first, but they were laid
ith.
was engineered by Jim Tierny, the

king out? (everybody eyes Randy)
rst guitarist that fits in with us
y wise (everybody laughs as Randy
asturbating, gestures and all).
Records treating you?
great! They let us pretty much do
wesome, a good fucking label!
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ur ca-

Justin: New Jersey!!! (they all laugh, inside joke again)

Jay: Playing at a state theater in St. Petersburg, Florida. The place was filled with 1,000 plus, just a great show!!

Randy: The No Use For A Name show! It was my first show with these guys. I was scared and excited, there was like 400-500 people!!

Justin: Mine was the adult arcade in New Mexico that produced a bleeding penis!!! I'll never forget it!

MRR: You cut your dick?

Justin: Well, it wasn't intentional.......

MRR: Let's see, what really pisses you guys off to no end?

Jay: Politically correct people in the punk scene. Punk rock is that you can do and say what you want, not all these rules and regulations! Ya know, you gotta wear a certain kind of clothes or talk a certain way. It's stupid!!

Randy: Religious groups.

Justin: Randy hates 16 year old girls who don't give it up!!! (laughter)

MRR: What pisses you off, Justin?

Justin: Jay's rock star image!! (Jay laughs) And Jay getting all the chicks!! Plus that they show the same Beavis and Butthead episodes all the fucking time!!

Jay: I'd like to add The Dallas Cowboys, they really piss me off!! (*interviewer's note: I just happen to be a Cowboy's fan)

Randy: No seriously, I wouldn't.

Jay: To be a Dallas Cowboy's fan!!! (here we go again!)

MRR: Any last comments?

Justin: I love you Michael! (interviewer, me)

Randy: Baaa Berrr (what?)

Jay: Ya got two bucks I can borrow for gas-ex? Seriously, thanks to everyone who makes it out to the shows and buys our stuff. We really do appreciate it!!! Bye!

SLOPPY SECONDS

This interview was conducted with Sloppy Seconds after a Halloween night, 10/31/96, gig at Peabody's in Virginia Beach. The interview was conducted by Scott the Gimp, who accompanied the band on tour.

MRR: First of all, I'd like to get all your opinions on the new live album, "Live: No Time for Tuning".

Steve Sloppy: It's a good document of the band on a fairly typical night. We recorded it in Indianapolis over a few other locales because we've always felt Indianapolis didn't get its proper respect on a national level. We thought it would be a nice pat on the back to our hometown fans to let them be heard around the world.

MRR: How big was the crowd at that show?

Bo'ba Jam: Well, the legal capacity of the club is 500, but in the end we let in all the stragglers who couldn't get tickets. So around 600, I guess. Our fan base has grown a lot bigger all around the country over the last three years or so. Yeah, the "Sorry, Dude" cut at the end of the disc is an actual phone message left by some guy who couldn't get a ticket. We died laughing when the club staff played it for us, so we put the whole thing on at the end of the recording!

MRR: Was the guy pissed off when he heard it?

B.A.: Fuck no, he felt like a star! He got in to see the show anyway.

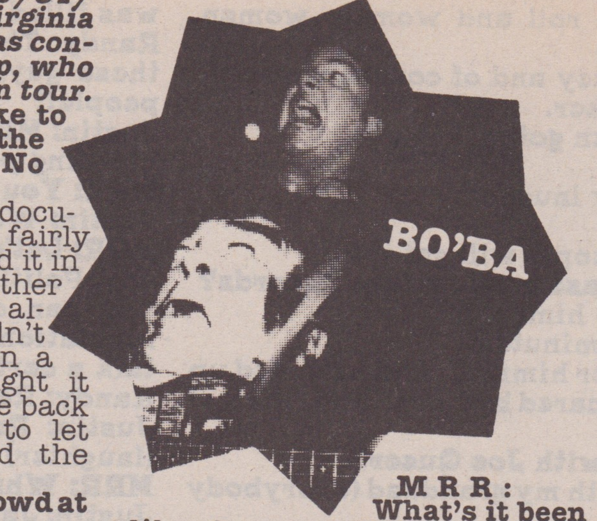
MRR: Is it all previously released material?

Steve: Not all of it. The songs are primarily from our first three albums, but we also threw in a new track called "The Queen of Outer Space" which will appear on our next studio album.

B.A.: Also, it's the first album we've done with our new guitarist Spice Ace Hard-Where, so everyone can hear the new, improved lineup.

MRR: How long has Spice been with you?

Bo'ba: About two years. He joined after we returned from our first European tour. He's traveled across the country with us several times, and we returned to Europe with him in the band.



MRR: What's it been like for you, Spice?

Spice: It's been cool. Nobody ever seem to look at me as the "new" guitarist, really. I'm just the guitar player, and everybody just accepts me.

B.A.: They love to watch him leap around on-stage...

Steve: Why don't you leap around on-stage?

B.A.: I'll leap around when I'm goddam good and ready!

Spice: We could be here awhile. Do you have another question?

MRR: Yeah, have there been any releases from the band since the "Knock Yer Block Off" LP?

Steve: Well, we've been discussing the "Live: No Time for Tuning" disc. Let's see...we also did a seven-inch for Joey Vindictive, the VMLive series thing... Last Resort Records released the "Destroyed" LP as a picture disc. Get Hip has re-released three of our earlier singles, "Homosexual," "Come Back, Traci," and "Where Eagles Dare," the one we did with Bobby Steele.

MRR: What else has been going on in the Sloppy world?

Bo'ba: Well, we've hosted Sloppypalooza for the past three years now. This year we had the Meatmen, the Murder Junkies, the Vandals, Quincy Punx, Boris the Sprinkler...it was definitely another great lineup. Everybody seemed to enjoy themselves, the bands, the crowd, even the club.

MRR: Who's played there in the past?

Steve: Let's see, last year we had the Riverdales, the Undead, Mr. T Experience, Hagfish, and La Cry and the Sonic Dolls from

Germany. And at the first one, we had the Jeff Dahl Group, the Trash Brats, Dizbuster, and uh...the Queers. That got messy.

MRR: What got messy?

Steve: Basically, dealing with Joe Queer. Actually, B.A. should be the one to tell this story.

Spice: It's all his fault!

B.A.: (rolls his eyes) Okay, here's what happened: We had come up with the idea of bringing a few bands in from out of town for the first Sloppypalooza. And I had just seen the Queers at a local venue called the Sitcom, and there were only,about 40 people there. This was in early 1994, when "Love Songs for the Retarded" was out, but I still thought it was a shame that the crowd was so small. So later that month I called up Joe to ask if they wanted to play this festival we were thinking of putting on. We figured we always drew about 400-500 people locally, so these bands would get a nice introduction to Indianapolis, and the audience would get to hear lots of good music. We'd never done anything like this before, so I told him we couldn't promise any more than $200, but that if they were going to be in the area, it would be a great stop for them, and that they'd probably sell a lot of merchandise, because we weren't going to be selling any at that show. So Joe said, "Yeah, that's cool, we'll be in Chicago that week and we'll drive down from there." We ran into the Queers the next month at some show we were both playing in Chicago, and everything was cool, we said we'd see them at Sloppypalooza. So we didn't hear from them again until the day before the gig, when they called for directions. The next day at the show, the Queers arrived a little late, but no big deal. They played, and then later, after we played and the show had ended, the club gave me the money to pay the Queers. So I give it to the guy - not Joe, somebody else in the band, and I say, here it is, $200. And he says, "Is that what it is, $200?" And I said, yeah, that's what I told Joe. So the guy takes the money and disappears. We never heard from them again. But then about six months later, we start reading in these 'zines that Joe is saying we ripped them off, we weren't straight with them, they should have been paid $500, etcetera...

MRR: Well, is that true?

B.A.: Hell no, it's not true! I told him specifically what they were guaranteed. And we did the same for every band that has played at Sloppypalooza. Ask anyone. The Riverdales, the Undead, the Meatmen, MTX, everyone was paid what they were promised. The Queers were promised $200, not more. Joe thinks it should have been $500. Now, whether a band that plays for 17 minutes is worth $500 is a question I can't answer, but I never promised him that. The point is, if he had a problem, he should have said so at the time. Instead he runs around slamming us in interviews later, calling us moneygrubbers, all that shit. I think it's pretty childish. Joe Queer is what, 35, 40 years old? He's acting like a little kid. I guess next he'll write a mean, nasty song about us. (laughs)

MRR: If this kind of thing happens, why do you still host Sloppypalooza?

Steve: Honestly, nobody since the Queers has ever been a problem. It's usually a great experience for the bands and for the audience.

MRR: Will there be a Sloppypalooza '97?

Steve: We're not sure yet, but we never say never.

MRR: What else will be happening for you in 1997?

Bo'ba: We expect to visit Europe again in the early part of the year, probably March or April. We have all the songs together for a new studio LP, and we're finally out of our old contract with Taang!, so we're currently debating over which label to give the new record to.

MRR: What will this record be like?

Steve: A definite return to the basics. We kind of hinted at that with the live album, but the general consensus was that the "Knock Yer Block Off" album was overproduced. So we went back to the drawing board, and put the emphasis back on tunes over arrangements. It'll be a fitting successor to the "Destroyed" album.

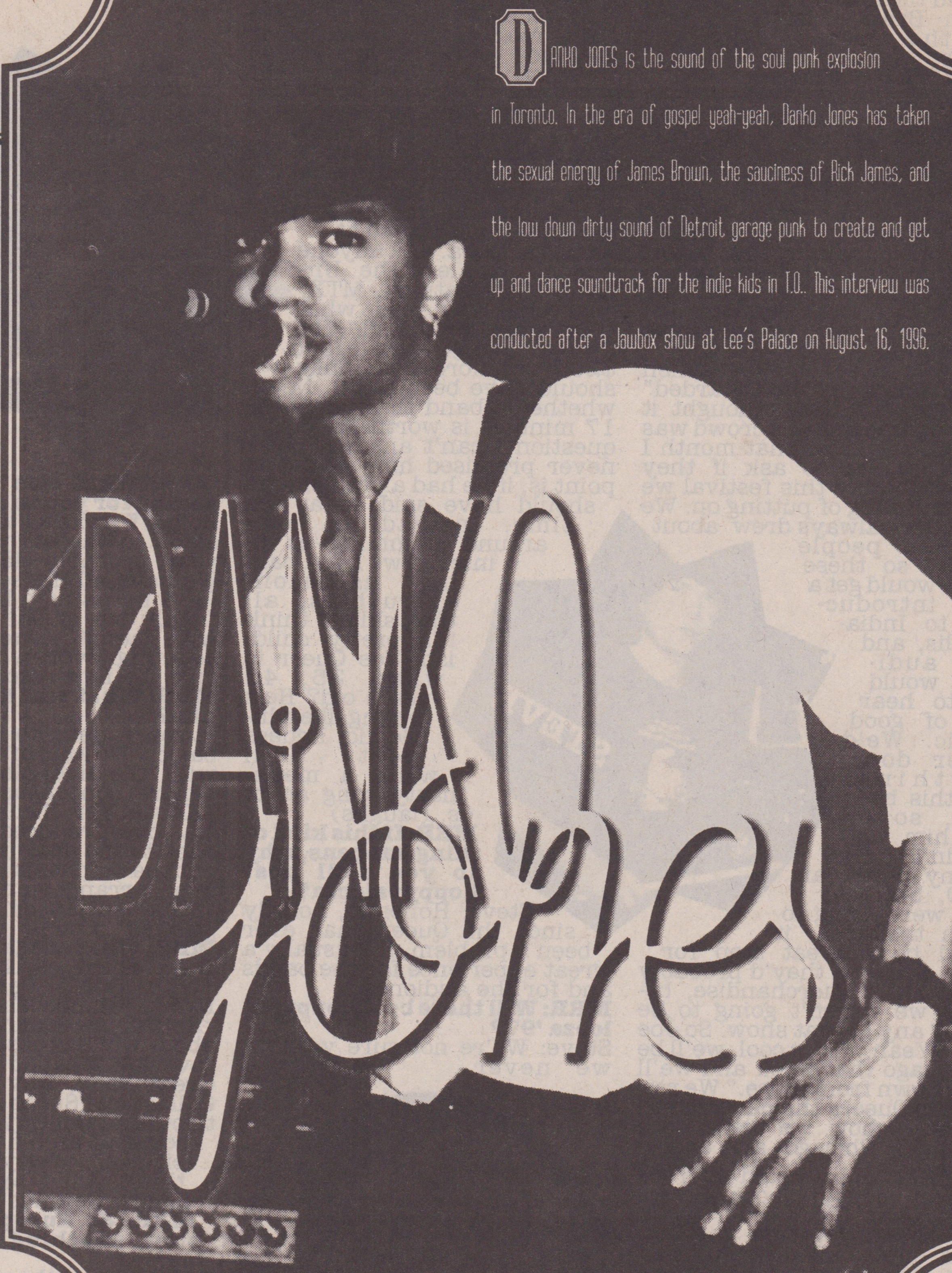
MRR: What songs will be on it?

B.A.: Some of the titles are: "Why Don't Lesbians Love Me?", "Gimme That Zero Bar," "Ephedrine Machine" - that's about white crosses. One of my favorites is called "You've Got a Great Body, But Your Record Collection Sucks." There's a tribute to Johnny Thunders, a cover of an old Connie Francis song, pretty much everything you'd expect from a Sloppy Seconds record.

MRR: So Europe, a new album, anything else to look for?

Bo'ba: Other than that, I imagine we'll keep on traveling around the USA. If anybody wants us to play their hometown, they can write to us at our P.O. box, or e-mail us at our website. Write to:
Sloppy Seconds Suck, P.O. Box 33046, Indianapolis, IN 46203-0046 or e-mail: junkrock@ai2a.net website: http://ai2a.net/~junkrock

DANKO jones



DANKO JONES is the sound of the soul punk explosion in Toronto. In the era of gospel yeah-yeah, Danko Jones has taken the sexual energy of James Brown, the sauciness of Rick James, and the low down dirty sound of Detroit garage punk to create and get up and dance soundtrack for the indie kids in T.O.. This interview was conducted after a Jawbox show at Lee's Palace on August 16, 1996.

Who is in Danko Jones?

Danko: Danko Jones on guitar and vocals.

John: I play bass...

Michael: ...and I play drums.

And what bands were you in?

Michael: No bands.

What about Tugboat?

Michael: Yeah, there is Tugboat, but that's different.....

So what bands are you in? I am just trying to get a sense of where you are coming from...

Michael: I think Danko has probably been the most popular character in terms of the scene.

Danko: Well it's hard because I haven't been in any band except this band.

John: I played in a band called Katrocket for a while.

What about in Italy?

John: In Italy, that was a different life....a different scene. I played with a band in Italy.

Michael: It was affiliated with the Red Brigade so he doesn't want to talk about it.

You guys are involved in a bunch of things, what else do you do besides the band?

Michael: Well we all have lame jobs to support ourselves. I work at Full Blast and it is strictly a punk rock record store. Most of the people who come in there are strictly punk rock. What I try to do is recommend a really good record or say "such and such a band is coming to town, you should go and check them out." I think we have all done our share of trying to organize shows and get things together like bringing the Spaceshits from Montreal or something like that. It's just really hard in this town.

John: We started this little label called "Rock Food and Lodging" to try and get stuff together. Other than that.. just trying to get by working menial jobs, rehearsing and supporting local bands.

Michael:....like if Maximum Fine gets back together WE ARE THERE! Front and center.

Danko: I do a radio show at CHRY with Queen A called the *Seminal Load.* It's been on the air for four years.

What is Danko Jones?

Danko: Danko Jones is the man, that's me.. It's the band, which is all three of us... and it's the five year plan.

What is the Danko experience?

John: 110% energy

Danko: ....sexual energy.....

Michael: ....to make people move... just belt them over the head...

Danko:...with our music.

What are your influences?

Danko: How much tape do you have?

Michael: Just day-to-day living....frustrations, happiness,....you name it. The last 26 or 27 years of my life I suppose.

John: My brother, Anthony.

Danko: Chicks...I feel so stupid saying K.I.S.S. Just a whole bunch of musicians.

What about music? I know you listen to a lot of music. What stuff would you credit to influencing the sound that you are doing? Who would you pay your respects to?

Michael: Not that we sound anything like them, but The Oblivians do it for me.

John: the Chrome Cranks.

Danko: Chrome and the Chrome Cranks.

Michael: The Scientists...even wimpy rock stuff like Galaxy 500. I love that stuff, but we sound nothing like them.

Danko: T-Rex.

Michael: The Velvets.

John: James Brown.

Danko: Tina Turner, David Lee Roth, Iggy Pop, Paul Stanley and Gene Simmons, Wilson Pickett, Johnny Cash, Mr. Solomon Burke, Stan Getz, and then there is Mingus, Coltrane, Shepp, John Lee Hooker, Jimi Hendrix, Fred McDowell, Thin Lizzy, Hound Dog Taylor and the House Rockers, Maximum Fine, Rugburn, The Knuckledusters...

To someone who has never heard Danko...how would you describe your sound?

Danko: Sex.

Anousheh: Somebody saw their show at the Laundry Mat and said they were like MC5 and ZZ Top.

John: Raw Ampegs.

I've also heard K.I.S.S. meets Rollins...

Danko: That's a first. I don't like that one. Michael: I think the Rollins comparison comes in because Danko is a pretty aggressive frontman. If he has something to say he'll say it. He's not afraid to put people on the spot. Rollins at one point was pretty confrontational and Danko in a different sort of respect is confrontational, as well.

Yeah in a get up dance sort of way.

Danko: ...but not in a Johnny Mnuemonic, actor kind of guy.

How did you get together?

Michael: Danko stole me from another band. He kidnapped me. He tied me up and had sex with me and said "You better be in this band or I'm just going to fuck you even harder." So I gave in.

And so how did you get John?

John: He gave me the idea of me and Danko being on the stage together side by side and I couldn't turn that down.

The original band was to be an elaborate soul project complete with horns and shit, what happened with that?

Danko: That's still in the works.

So what is in the works for Danko Jones?

photos by Esther Choi

John: The impossible dreams...

Danko: It is an impossible dream to live in Toronto and do that shit, but if we are going to put that together in the future who knows. .the most important thing is that the three of us should be tight and then everything else is just decoration. It's not as if that has been ruled out, but we haven't talked about it in a while either. It was originally The Idea. We are looking for particular players and the city hasn't offered them to us yet.

Can you explain the importance of style in Danko Jones?

Danko: It is probably THE most important thing about Danko Jones.

John: We are kind of sick and tired of going to shows and seeing the same old same old.

Michael: We just want to put on a good show, in all respects.

Can you explain Danko's style and fashion sense?

Danko: Nice.

Michael: Retro but not cliche.

Danko: Clothing is very important when nobody cares what they wear on stage.

Anousheh: It's retro, but not cliche and it's tight but easy to take off.

Danko: When you come to see a Danko Jones show, there is three members in the band...there is 7 fuckin' suits that we lag to the show. Michael wears his suit and this is the suit of the evening, whereas me and John....we have 3 suits to ourselves. We have a pre-show suit, a show suit, and you are looking at the post-show suit.

Michael: We just wear what we feel is appropriate for the music. It's not like we have a uniform or anything. We don't want to get cornered into a particular look or style. We dress to impress. We also dress because it is fun.

Danko: Before the show I was wearing a sort of polyester sort of jersey shirt that I picked up at a store downtown and I actually kept with these pants, but I have another pair of pants that I never wore. I kind of cheated tonight, but there is 7 outfits that came in the 2 cars and when you think about it...if you mix and match you can get about 15 changes of dress.

What's up with women throwing bras on stage? How do you explain that?

Danko: If the readers would just listen to Danko Jones, they'd be stripping too.

Michael: I think they are just catering to the funny/semi-serious flirtatiousness about us and they are just going "Yeah, this is alright to be like this."

What do you talk about in your songs?

Danko: Sex.

That's it?

Danko: We have other songs that aren't about sex, but...

Michael: A very large part of it is about struggle, in some form or another, believe it or not. The sex part is just the most blatant and hits you in the face, but there is a lot of other stuff going on that nobody really knows about except us. If people can look beyond the sex aspect, which I am sure they can, there is a lot more going on.

Danko: Sometimes it is too obvious to us, but no one picks up on that. We don't get that back.

Michael: Not that we are trying to be cryptic, but that's (the sex message) what hits people first and foremost.

What are some of the places you have played? I have heard you played Penetanguishene? Has there been any places that have stood out?

Michael: Montreal.

Anything happen in particular?

Danko: Tore the roof down. Just like Top Jimi.

Michael: Just blown away by the kids. They jumped around like crazy monkeys just because there was a show and it was a good excuse to have a good time.

John: One good thing about Montreal is that there was no stage when it happened. The place was called Looney's and there was this really good contact with the people in the crowd. And playing at the Laundry Mat in Toronto. That was good.

Danko: Once again, no stage.

Do you see a pattern here?

John: It's pandemonium when there is no stage. It gives it an edge.

Danko: People have to be on the edge because if they go crazy they will knock the band over so they have to stay.

Michael: We haven't played around all that much. A few small towns outside of Toronto. They have all been mediocre crowds with mediocre enthusiasm. A lot of them don't know what to make of us, living in a small town. I think the general concensus is they are shocked. They don't know what to make of it. It's hard for them to just let go. Aside from the Laundry Mat show in which people were participants, you get at least 10 or 12 people saying that was a great show, but most of the time you are just staring off into a crowd trying to affect them in some way. Especially here in Toronto, which is why we would like to get out of here.

What do you hope to do with Danko Jones?

Michael: Put as much effort in to this as possible and if people like us that's great and if nobody likes us I'm sure we will still continue to play as a band and perhaps rearrange our sentiments towards what we are doing.

How can people get in contact with you?

John: On the Internet write www.fetching.com/danko-jones/. There is going to be a web page activated pretty soon, that's if anyone has access to a computer. If they want to call they can call (416) 244-3943 or fax us at (416) 703-5545 or they can write 94 Seagrave Cres./ Scarborborough, Ont./ MIW 3H7/ Canada.

Is there anything else you want to say?

John: We're putting the ROCK back in punk rock.

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RECORDS AND THEY PLAY ANYWHERE. INTERVIEWED 11/96 BY NULL SET.

MRR: LET'S START WITH ONE FORMALITY. WHAT ARE YOUR NAMES AND DUTIES IN THE BAND?

HOWLIN' ANDY HOWD: GUITAR/VOCALS.
SIR CHADWICK: BASS.
LORD BIG BEAT: DRUMS.
SLOW MO KIN: GUITAR.

MRR: YOU GUYS SEEM TO BE ABLE TO GET GIGS AT ANY CLUB, EVEN ONES THAT USUALLY NEGLECT PUNK ROCK. HOW WERE YOU ABLE TO BREAK THAT INVISIBLE BARRIER... WHAT'S YOUR SECRET?

H: WE ACCEPT ALCHOHOL AS PAYMENT.

C: WE SEND THEM A TAPE OF THE WONSERS AND A PHOTO OF BONE CLUB, AND WE SAY IT'S US!

S: HAVE TO WORK OFF BAD BAR TABS.

MRR: WHAT'S YOUR FAVORITE BAND BETWEEN 1955-65, BETWEEN '76-84, AND '90-PRESENT?

H: THE KINKS, SWELL MAPS, THE FIRE DEPARTMENT.

C: THE ROLLING STONES, THE HEARTBREAKERS, THE ROUGHHOUSERS.

MRR: A LOCAL SCENESTER COMPLAINED TO ME THAT YOU DO AN ANIMALS COVER. FOR SOME REASON DOING A ROCK'N'ROLL STANDARD IS CONSIDERED UNCOUTH. WHAT DO YOU GUYS HAVE TO SAY ABOUT THAT?

H: I AM SURPRISED "SCENESTERS" CAME TO OUR SHOWS. I THOUGHT WE WERE MAINLY ATTRACTING UNKEPT DRUNKS. WE PLAY WHAT WE WANT. FUCK THE "FAIR WEATHER" FANS!

C: I BET HE WOULD HAVE LOVED US IF WE DID A JAM OR SHAM 69 COVER... IDIOT!!

S: WHO?

MRR: (WELL, IT WAS A SHE, AND THAT'S NOT THE KIND OF SCENESTER I'M TALKING ABOUT.) CALLING A BAND "RETRO" SEEMS TO BE A WAY THE TRENDY PRESS SHIRKS OFF THINGS THEY MISSED THE BOAT ON. WHAT WOULD YOU SAY IF SOMEONE CALLED YOU RETRO?

H: I WOULD GIVE THEM A SERIES OF FULLY EXECUTED WRESTLING HOLDS CAPPED OFF BY THE PEDIGREE.

C: THERE IS NO SUCH THING AS "ORIGINAL" OR "NEW" ROCK 'N' ROLL ANYMORE!!

MRR: ALMOST ALL YOU GUYS PLAYED TOGETHER IN ANOTHER BAND THAT DEFINITELY DID A DIFFERENT STYLE OF MUSIC. WHAT CAUSED YOU GUYS TO CHANGE INTO THEE VICEROYS?

H: PRESSURE FROM OUR SLAVE DRIVIN' LABEL EXECUTIVE, DAVIS PRESLEY. ACTUALLY, I WOULD'VE RATHER WE HAD CONTINUED IN THAT DIRECTION. 12 MINUTE HEAVY METAL OPERAS ARE VASTLY UNDERRATED BY THE MUSIC INDUSTRY, BUT SO SATISFYING AS A PLAYER.

C: BAND? WHAT BAND, I'M FROM ENGLAND... DAMMIT.

MRR: DOES THLS BAND FEEL ANY DIFFERENT THAN THE OTHER? HOW?

H: YES, LESS HAIR.

MRR: WHAT'S THE STANGEST THING THAT'S EVER HAPPENED TO YOU AT A GIG OR ON GIG DAY?

H: THAT I'VE ENJOYED IT @ THE GIGS.

C: TO FIND OUT PEOPLE WERE ACTUALLY 86'ED FROM A CLUB FOR BEING VICEROY FANS.

S: I AM THE KAHUNA.

MRR: WHAT DO YOU LLKE BETTER, THE ORIGINAL '50S AMSRICAN ROCK'N'ROLL OR THE BRITISH INVASION? WHY?

H: THE BRITISH INVASION. THE CLASS, THE SOPHISTICATION, THE ULTIMATE MIX OF SNOT AND MELODIC POP. THE KINKS, THE ZOMBIES, THE TROGGS AND OTHERS CHANGED POPULAR MUSIC FOREVER. THEY BROUGHT US THE MIGHTY FUCKING LORD SUTCH!

S: DID THE SOUTH WIN?

MRR: YOU GUYS HAVE A LOT OF STYLE AND MOVEMENT WHEN YOU PLAY. HOW IMPORTANT SHOULD STAGE PRESENCE (COSTUMES, BODY LANGUAGE, ETC.) BE TO A PUNK ROCK BAND?

H: NO AMOUNT OF STYLE OR OBNOXIOUS BEHAVIORISM CAN COMBAT MUSIC THAT DON'T ROCK. TO ROCK IS THE MOST IMPORTANT THING FOR ANY BAND. STYLE JUST PUTS IT OVER THE TOP, BABY! WHOO!

C: IF YOU CAN'T MAKE MUSIC THAT MAKES YOUR OWN ASS MOVE, YOU'RE IN TROUBLE. AS FAR AS THE CLOTHING: IT'S A PROVEN FACT A WELL DRESSED BAND PLAYS BETTER.

MRR: IF YOU'RE STILL PLAYING INSTRUMENTS WHEN YOU'RE 50 YEARS OLD, WHAT KINDA STUFF DO YOU EXPECT TO BE PLAYING?

H: BY 50 I HOPE TO BE INVOLVED AS A PROFESSIONAL WRESTLING MANAGER OR SOMETHING IN A SIMILAR VIEN. I WILL PLAY ROCK AND CONTINUE TO ROCK FOREVER, BABY!

C: THE SAME STUFF, MAN.

S: IF THE OPERATION IS SUCCESSFUL, IT WILL BE ALL I CAN DO TO WHEEL MY NEW APPENDAGE AROUND!

MRR: IF YOU WERE CONTESTANTS IN THE MISS AMERICA PAGEANT WHAT WOULD YOU SAY DURING THE ALL-IMPORTANT INTEVIEW SEGMENT WHEN THE GUY ASKS, "AS MISS AMERICA, HOW DO YOU INTEND TO USE YOUR PRESTIGE AND POWER?"

H: I'D SAY THAT FOR THE NEXT YEAR I WOULD MILK ALL THOSE BASTARDS FOR EVERY RED CENT I COULD. CUZ BY NEXT YEAR I'D BE IN THE GUTTER OR SHOOTING PORN FOR MY NEXT MEAL.

C: TO TAKE OVER THE WORLD AND KEEP THOSE OLD NUDE SHOTS OF ME UNDER WRAPS!

S: SILICONE!!!

THEE VICEROYS
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THE FORGOTTEN

THE FORGOTTEN IS A STREETPUNK BAND FROM SAN MATEO, CA. THEIR RECORD SHOULD BE OUT BY THE TIME YOU ARE READING THIS. THE BAND USED TO BE CALLED VINTAGE 46 BUT THEIR BASS PLAYER LEFT THE BAND AND THE NAME WAS CHANGED. THE LINE-UP AT THE TIME OF THE INTERVIEW WAS- CRAIG - GUITAR/LEAD VOCALS, SHEA - DRUMS/VOCALS, RAY - BASS/VOCALS. INTERVIEW BY BRIAN.

MRR: HOW DID YOU GUYS MEET?

CRAIG: I MET SHEA THROUGH A FRIEND IN HIGH SCHOOL. I HAD BEEN PLAYING GUITAR FOR 4 YEARS, SHEA HAD BEEN PLAYING DRUMS FOR 5 YEARS. WE STARTED FUCKING JAMMING AND SHIT...

SHEA: I USED TO SKATE WITH RAY AND WE ASKED HIM IF HE WANTED TO PLAY...

CRAIG: HE DIDN'T REALLY KNOW HOW TO PLAY BASS WELL SO WE HELPED HIM LEARN. WE WANTED A GOOD FRIEND IN THE BAND SO WE TOOK IN RAY.

MRR: WHEN YOU GUYS FIRST STARTED, YOU SOUNDED LIKE RANCID.

EVERYONE: YEAH.

SHEA: SO.

MRR: YOU GUYS GOT SHIT FOR THAT ALL THE TIME.

RAY: WE STILL GET SHIT AND WE DON'T SOUND A THING LIKE THEM. THINGS CHANGE, PEOPLE CHANGE. CRAIG'S ONLY 18.

CRAIG: BACK THEN I WAS 16, SHEA WAS ABOUT 14.

SHEA: LIKE THE STITCHES SAY, " I DON'T GIVE A FUCK!"

CRAIG: WE'RE STILL A BUNCH OF KIDS BUT WE WERE EVEN YOUNGER THEN. I MEAN, WHAT THE FUCK DO PEOPLE LISTEN TO WHEN THEY'RE 15, HARDCORE?

SHEA: I JUST TURNED 17 MAN, I'M FUCKING BAD!

RAY: PEOPLE DON'T POP OUT OF THEIR MOMS AND THEN THEY'RE PUNK AS FUCK.

MRR: SO WHAT YOU LISTEN TO NOW MADE YOU CHANGE.

SHEA: YEAH.

RAY: I JUST WANTED TO SAY THAT THERE ARE NO BANDS AROUND HERE.

SHEA: WE'RE FROM SAN MATEO AND THERE'S NO OTHER BANDS AROUND (EXCEPT THESE ASSHOLES PUKE. GABE LIVES IN A GREENHOUSE AND WEARS DIAPERS). GIVE ME YOUR FUCKING BEER.

CRAIG: FUCK YOU.

SHEA: YOU'RE NOT DRINKING IT.

RAY: STRAIGHT EDGE! (EVERYONE LAUGHS AT RAY. HE'S NOT REALLY STRAIGHT EDGE)

MRR: SO WHY HAVEN'T YOU GUYS PUT OUT ANYTHING?

CRAIG: WE TRIED TO PUT OUT A 7" BUT ONE OF OUR FRIENDS, WE GAVE HIM MONEY....

SHEA: WE GOT FUCKED, UP THE FUCKIN' ASS!

CRAIG: HE HAD FINANCIAL PROBLEMS AND SPENT THE MONEY WE GAVE HIM FOR OUR RECORD. ACTUALLY I'M NOT EVEN SURE WHAT'S HAPPENING. ALL I KNOW IS HE HAS OUR MONEY AND WE GOT FUCKED.

SHEA: WE DON'T HAVE A FUCKING RECORD! FUCK THAT SHIT!

RAY: WE'RE LIVING THE DREAM. WE'RE WAITING FOR A BIG BREAK.

SHEA: WHAT BIG BREAK?! YEAH, WE WANNA BE HUGE ROCK STARS! FUCK 'EM!

MRR: WHAT DO YOU THINK OF BANDS FROM THE EAST BAY?

RAY: I LIKE 'EM.

MRR: LIKE THE RABBLE.

SHEA: THEY'RE FUCKING BAD.

CRAIG: THEY RIP, CHEMICAL IMBALANCE IS REAL GOOD TOO.

SHEA: I LIKE BANDS FROM THE EAST BAY I JUST DON'T LIKE THEM WHEN THEY SAY " EAST BAY RULES! FUCK WEST BAY! THEY HAVEN'T EVEN HEARD A BAND FROM THE WEST BAY. WHO'S FROM THE WEST BAY? NOBODY.

RAY: THE ONLY PEOPLE THAT HAVE KEPT AN OPEN MIND ARE GUYS LIKE THE RABBLE, JOHN FROM SUBINCISION, THEY DIDN'T PASS JUDGEMENT ON US CAUSE OF WHERE WE'RE FROM...

MRR: YOU KNOW THERE'S A LOT OF RICH KIDS IN THE EAST BAY (SHEA AND CRAIG'S PARENTS ARE WEALTHY) YET THEY STILL GIVE SHIT TO YOU GUYS.....

SHEA: I DON'T REALLY CARE. I HAVE A JOB. THE MONEY I HAVE IN MY POCKERT I WORK FOR. I CAN SAY THE SAME FOR EVERYONE ELSE IN OUR BAND......

RAY: AT ONE POINT OR ANOTHER! (LAUGHING CAUSE HE'S UNEMPLOYED)

CRAIG: IS IT SOMEONE'S FAULT THAT THEY'RE BORN INTO A FAMILY THAT HAS MONEY? IS IT MY FAULT?

MRR: NO.

CRAIG: YOU DON'T GET TO CHOOSE YOUR PARENTS. "HEY, I'M GONNA PICK A POOR FAMILY SO I'M ACCEPTED BY THE PUNK ROCKERS!" FUCK THAT SHIT. ONCE YOU'RE 18 YOU HAVE TO DO EVERYTHING YOURSELF ANYWAYS. I'M BROKE AS FUCK LATELY.

SHEA: LT'S NOT ABOUT BEING RICH OR POOR.

CRAIG: IT'S ABOUT PEOPLE THINKING THEY'RE BETTER THAN YOU, FOR WHATEVER REASON. SOME PEOPLE THINK THEY'RE BETTER THAN YOU BECAUSE THEY HAVE NICER SHIT THAN YOU, BUT THEN SOME PUNKS THINK THEY'RE FUCKING COOL AS SHIT BECAUSE THEY HAVE THE MOST RECORDS AND THEY KNOW THE MOST PEOPLE. WHO FUCKING CARES ABOUT THAT STUPID SHIT.

SHEA: I HAVE SPIKED HAIR, I'M PUNK ROCK!

MRR: ONE OF YOUR MOST SUCCESSFUL SHOWS WAS THE BENEFIT FOR A WEST BAY CLUB WITH THE U. S. BOMBS. WHAT DID YOU THINK OF THE CROWD REACTION?

CRAIG: I THOUGHT IT WAS FUCKING GREAT.

SHEA: I DON'T KNOW, I'M JUST THE FUCKING DRUMMER, I JUST BEAT THE SHIT OUT OF MY DRUMS.

CRAIG: I THOUGHT IT WAS FUN, EVERYONE JUST CHARGED THE STAGE.

RAY: I WAS SURPRISED THEY LIKED US THAT MUCH.

CRAIG: WE HAD A SEPERATE MIC FOR THE CROWD TO SING ON, POEPLE ENJOYED THAT, EVERYONE JUST HAD A GOOD TIME.

SHEA: THAT'S HOW IT SHOULD BE.

MRR: IT REMINDED ME OF THE OLD VIDEO'S YOU SEE OF SHOWS, ALL THE OLD SCHOOL BANDS.

SHEA: IT WAS ALL ABOUT FUN, THERE WERE NO ATTITUDES, NO ONE WAS OUT TO PROVE THEY'RE FUCKING COOL.

RAY: WE DON'T HAVE ANYTHING OUT EXCEPT TAPES WE MADE OURSELVES.

SHEA: PEOPLE STILL KNEW THE SONGS THOUGH AND GOT INTO IT.

CRAIG: WE'VE GONE AS FAR AS WE CAN OFF OF DEMO TAPES.

MRR: LAST QUESTION: WHY DO YOU GUYS PLAY MUSIC?

CRAIG: THAT'S ALL I WANT TO DO. I DON'T CARE IF I'M A FUCKING BUM, I JUST WANT TO PLAY.

RAY: I'LL QUIT WHEN I WANT TO START A FAMILY.

CRAIG: ME AND SHEA JUST WANT TO GO ON TOUR, MEET PEOPLE, GET DRUNK, AND HAVE FUN.

SHEA: IT'S BEEN MY LIFE SINCE FORUTH GRADE AND IT'S NOT GONNA CHANGE.

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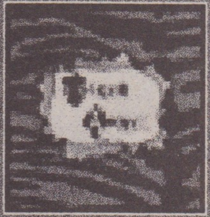

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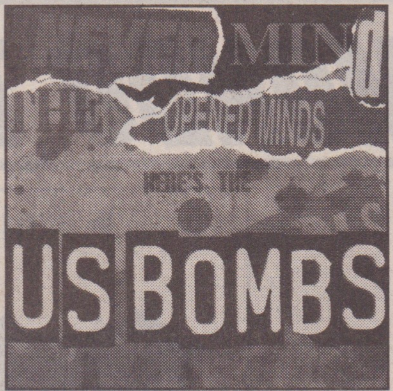
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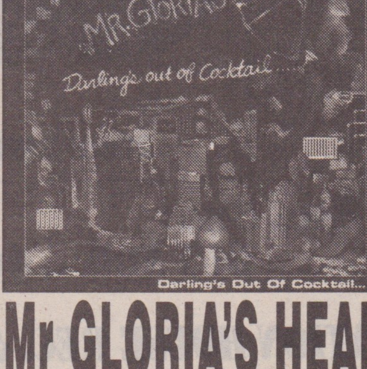
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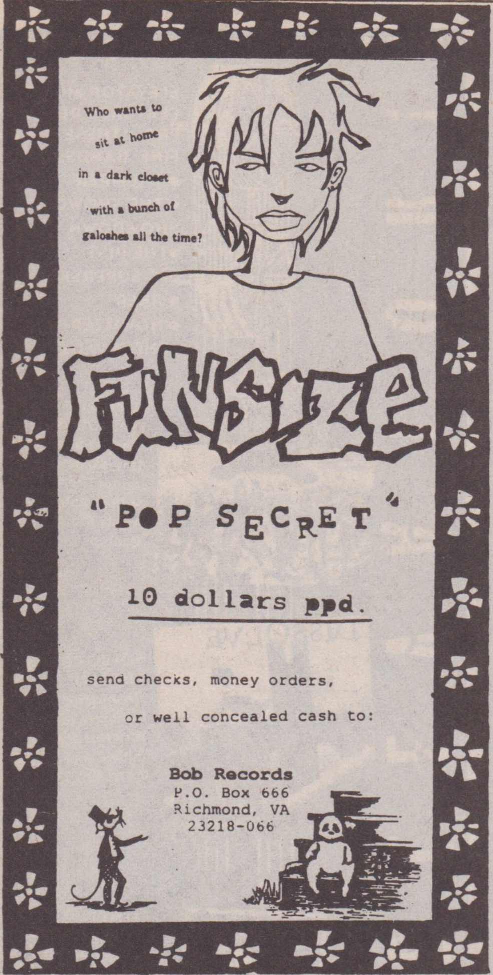

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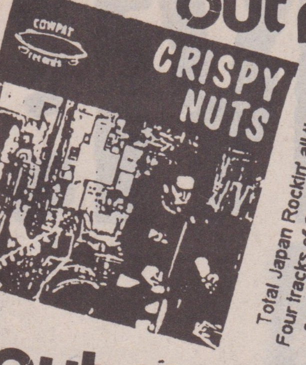
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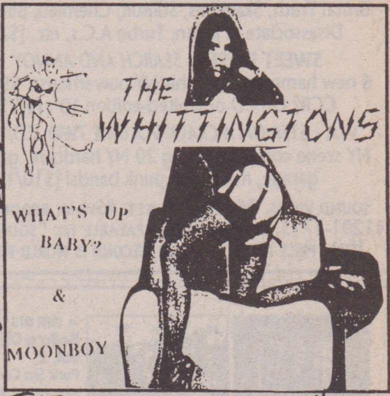
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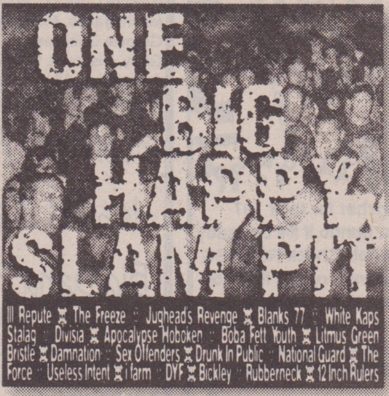
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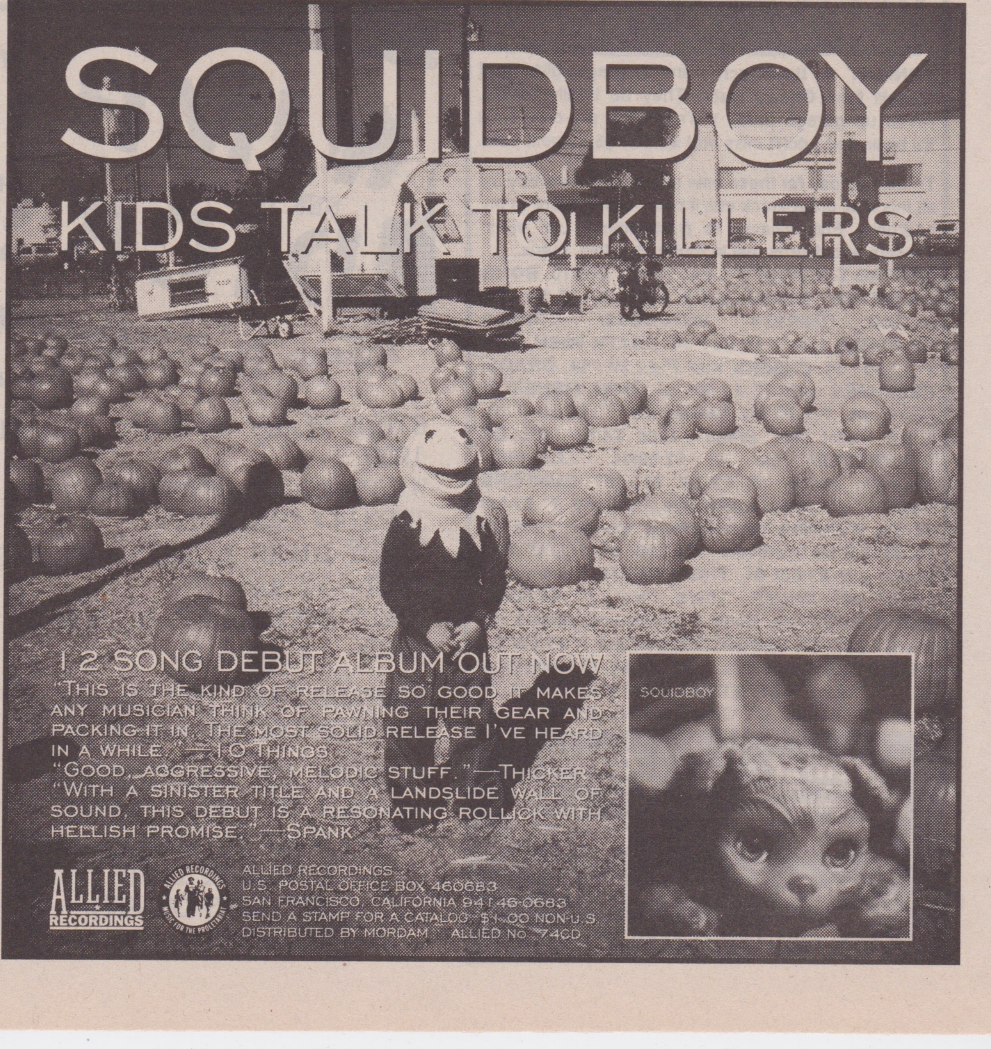
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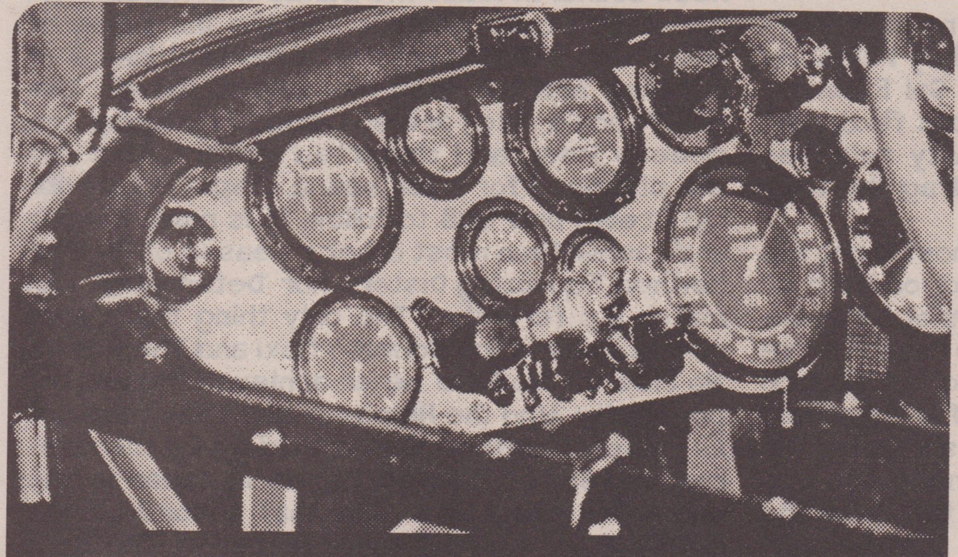

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'This month... Why the Kuro 'Who the Helpless' 8" is the most important Japanese hardcore record

PIONEERS OF PUNK

Joseph Puglia

To this day it epitomizes the Japanese hardcore of the mid-eighties and set the standard for years to come in format and style.

I'll start with the most obvious feature of the record; its size. The eight inch format has been exclusively a Japanese animal throughout the history of punk. I can't think of one band or label that has used it outside of Japan until recently, and those releases have been emulations of the Japanese 'Omnibus'. The sleeve is top notch as well, professionally printed and glued.

The record is on one of the more important labels of the time: Blue Jug. They released a few seminal records such as the Gai 'Extermination' and Confuse's 'Nuclear Addicts' flexis, but didn't over do it with lesser quality releases that fade over time and tend to drag the truly great ones into obscurity.

The fact that it is one of the most if not the most re released and bootlegged (on both CD & vinyl) record in punk history cannot be overlooked. This serves as an economic reason more than anything. If the market could not absorb all these different incantations of it then they wouldn't exist. It's importance is shown by the sheer number of copies sold. There are upwards of five different releases that 'Who the Helpless' appear on, the official discography CD from Japan (DTK), Absolute Power #1 LP, JPC split CD with The Comes and the (Australian) CD discography. And 'only counting the 7" boot as one, although there has probably been at least several different pressing of it. If I've missed one that's fine because it would just further this point.

Another reason this stands out for me was the fact that it took me a long fucking time to get an original. I got both the G.I.S.M. and Gauze LPs, even 'Outsider' long before I managed to trade for a copy of 'Who the Helpless'. The same goes for being able to buy a copy. I've seen most other Japanese records for sale, often at astronomical prices, but for sale none the less. Never the Kuro though. The most rare Japanese punk record with anything like Kuro's popularity is probably The Stalin 'Trash' LP, but I would argue it isn't nearly as popular, and that popularity is based almost solely on its rarity. Even the 1984 bootleg LP is cited at around $200.

To this day the music typifies the Japanese sound, at least the bands that haven't followed the power violence and the 'Dis' paths of late. 'Who the Helpless' is a perfect blend of old punk and the then new speed metal. The gruff vocals which are so mandatory today, the speedy beat, and distorted guitars. This set the standard for later scene staple bands like Lip Cream and SOB to follow. It is much harder and faster than most other releases of its day. Neither 'Equalizing Distort' nor 'Detestation' can match it's ferocity. The only thing that really comes close is the Confuse flexi and The Comes 'No Side' LP. 'No Side' never achieved the level of popularity 'Who the Helpless' did. They were not as influential.either. This is evident by the number of female fronted bands in Japan in the mid to late eighties. Also, that second LP has got to count against them somehow. The Confuse flexi is another story. This is harder to discount because it is just as fast, just as aggressive. But I feel that it was never really meant to stand on its own, being the 'Violent Party #2', following 'Violent Party #1'. (This in itself is odd because the Gai was recorded in September 1984, while the Confuse was recorded in August, yet Confuse was #2.) Anyway, the whole idea of a flexi is an inexpensive record that is not meant to last. They wear out after so many plays. A friend also told me that his friend from Japan had never even heard of Confuse until he came to live here in the early nineties. (I know this is heresy, but hey, we're not in court.) This leads me to believe that their popularity and hence, influence was limited.

Kuro's aggression is not only evident to the ear. The insert has a wonderful picture of Manzi smashing his bass. Even as shady as it is, one can see the anger in vocalist Morikawa's face. (I'll over look the fact that Hide is posing with guitar.) Plus they really look like bad asses on the cover.

The one thing that 'Who the Helpless' lacks is a political theme. However, the majority of Japanese punk records from around this time period were not noticeably political to me. And since I can't translate lyrics and song titles on many Japanese releases, I only can judge them by the art work and what is written in English. Hence, this a completely American point of view vulnerable to criticism from someone fluent in Japanese. Some exceptions: 'Extermination' originally had an anti-Reagan cover, but Gai is somewhat of an obscure band. The Dead Cops 'Kill the Cops' flexi definitely made a statement, but who ever heard (of) them. The LSD 'Jast Last' cover featured a photo of two German officers, etc. One standout, The Clay 'Middle East Combat Area', made a clear statement about Israeli atrocities upon Palestinians with a photo and text. Their songs are also related to this topic. The seven inch was also an early Dogma release (they gave us the first G.I.S.M. & Comes LPs). Unfortunately, however, this was the only Clay release (except for a couple comp. appearances) and today they remain relatively unknown.

WHO THE HELPLESS
KURO
WHO THE HELPLESS

Even the insert of the eight inch was revolutionary. Instead of just printing the song lyrics like other inserts, it gave a history and time line of the band along with photos. The only lame/redundant thing about it is that there is a picture of the record cover on it. Don't ask me why.

Other releases that could be considered THE Japanese punk record are the 'Outsider' comp. and, of course, G.I.S.M. 'Detestation'. Although the 'Outsider' came out a year or two earlier, the B side should be justification alone to disqualify it. It is definitely important in that it was the first Japanese punk compilation as well as the first vinyl for some of the soon to be heavies in Japanese hard core. Any record with ten bands from a budding scene is bound to be influential, but for most, this record was their first vinyl appearance, the bands were too new. Their true styles wouldn't be seen until their later studio releases, and the majority failed to match the brutality they played with on 'Outsider'. As much as I like 'Detestation', I would have to concede that the overall feel of it is metal. The only thing that it has that the eight inch doesn't is a political theme, and of course, Sakevi. But then no matter how punk you are, nobody wants to have their head bashed apart at a show. Politically 'Detestation' only offers a vague collage cover and addresses the most typical of problems on two songs. That of nuclear and other weapon proliferation. This is probably the hardest record to attack, and I'd like to hear someone's argument as to why 'Detestation' is the most important. And I'm not trying to discount its impact, after all, Sakevi is the most known Japanese punk. The liner notes crediting G.I.S.M. as an influence are innumerable. From ENT to Masscontrol, countless bands have thanked them and had a record which sported an 'Anarchy' side and 'Violence' side. But I had to ask myself, how much does ENT sound like G.I.S.M.? Not much, at least not 'Detestation'. Their songs on 'Outsider' were incredible. Maybe next time I'll argue why their 5 'Outsider' tracks are the best seven minutes in Japanese punk history.

I am not trying to discount other great releases Japan has given us, in fact, it is rare that I find a Japanese punk release that I don't like. Besides I knew this would piss a few people off and maybe start some debate on Japanese punk.

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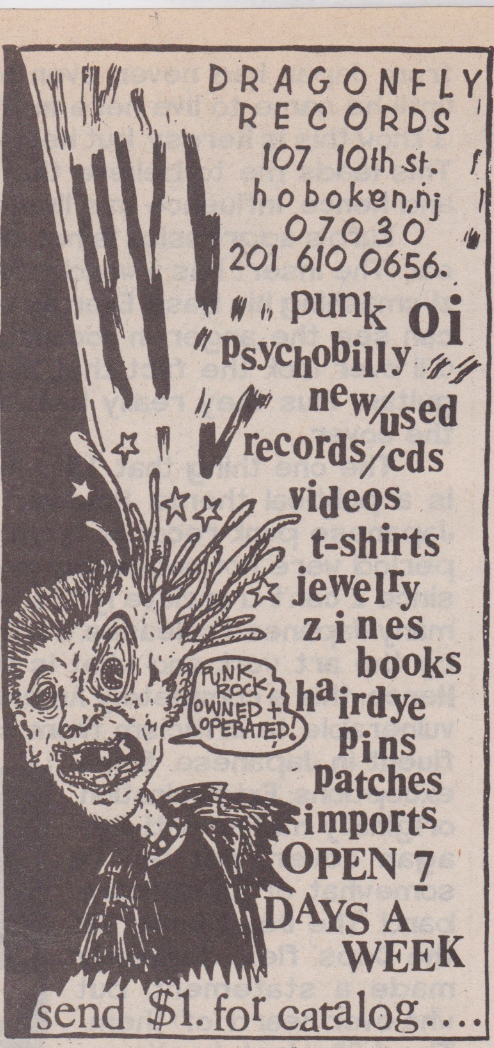
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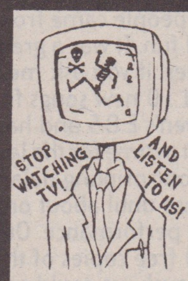
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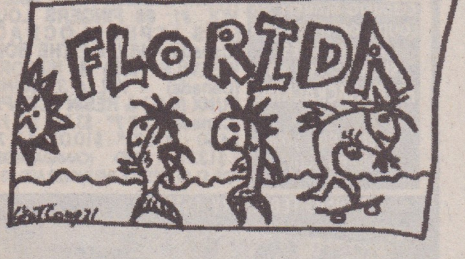

There's quite a bit happening in the Sunshine State these days, so let's begin.

ASSUCK has been quite active lately. In the past year or so, they've done a few tours, including a partial U.S. tour with Man Is The Bastard and a Japanese tour. The band added a new vocalist named Dave and then dropped him just before hitting the studio to record a new release for Sound Pollution. **ASSUCK** guitarist and founder Steve Herritage did the vocals on the new record and has been singing live. The LP/CD, "Misery Index" is 15 new songs and should be out by the time you read this. I hear it's good.

THE END OF THE CENTURY PARTY has been turning a few heads recently with a couple of releases and many riveting live shows. Their 1996 summer tour with **IN/HUMANITY** took them all over the U.S. and to parts of Canada. This band really must be seen to be appreciated, as the studio truly doesn't capture their frenzy. I see them as a mix of Larm, The Void and Black Flag.

The band's first release, a self-titled 7" on Valrico Records was a bit lacking in production and packaging, but hinted at greatness. Their follow up, a split with Gainesville's **PALATKA** shows a more refined band. In the fall of 1996, **EOTCP** returned to the studio to cut 10 new tracks for a split LP with **COMBAT WOUNDED VETERAN** from Largo. Due to financial constraints, the split LP is not going to happen, but **EOTCP** has found a European label to release their tracks as a 7".

The guys from **COMBAT WOUNDED VETERAN** say they will try to release their tracks from the aborted split LP project as a 7". Having only seen **CWV** briefly, I really can't comment on them, but I guess they are going after the power violence sound. Supposedly the studio stuff is pretty good.

failure face (last show) @ sound idea 8/31/96

My band, **FAILURE FACE** broke up over the summer. We played our last show, Aug. 31 in the storage room of my record store. It was a free show, people came from all over and it was a lot of fun. It was a great way to end a band's career, if you ask me.

We had recorded 10 new songs for a split LP with Winterhaven's E.B.S and had hoped that it would be out in time for the last show. However, many idiotic printing delays pushed the record's release until about one month after our farewell performance. Our plan was to give away 50 free copies of the LP at the last gig, but obviously we could not, which was quite a bummer. What we did instead was make coupons that could be redeemed at the store for free copies of the record when it came out. Right now I am trying to start up a new band, but nothing has really happened yet.

the kids @ the last blue chair show 3/31/96

end of the century party @ the last blue chair show 3/31/96

THE CRUMBS, from south Florida, have signed to Lookout! Records. They have a two-song 7", a split release with Lookout! and Recess Records and a LP/CD on Lookout! I hear they will be doing a little touring to support the new releases. **THE CRUMBS** are really one of the only pop punk bands I can listen to. Influenced by The Pagans, The Ramones and The Dickies - how can you go wrong? Chuck Loose of the notorious, defunct Chickenhead and Scam Zine plays drums.

Tampa's **HANKSHAW** signed to Network Sound a while back and spent a fortune recording a 10-song full-length release. The LP/CS/CD should be out in mid-February 1997. **HANKSHAW** will be going out to California in February for a week of showcase gigs to coincide with the release. Fans of "mature" stuff like Sensefield and the like should check them out.

Another Tampa band on the move is **REVERSAL OF MAN**. People call them "new school hardcore," or something, but I think they sound like old school metal. Does anyone remember Kreator? Personally, I don't understand this kind of music, but the kids eat the shit up. They have, I believe, a 7", a split 7" with **CEASE** and a split LP with Holocron.

CEASE, also from Tampa is quite metal, but also quite good. My only complaint is that their songs are really long – like nine to 13 minutes. Uh, I don't know about that. If they could pack their intensity and anger into two-minute-or less portions, they would be one of my favorites. As it is now, I can only watch about one song and then I have to go.

Other Tampa-area bands on go are **ENGINEAR**, **FIVE ON TEN** and **AWARE**. ENGINEAR are a bit into the Jawbreaker style. FIVE ON TEN and AWARE are both poppy hardcore groups made up of high school-aged guys. For some reason, these bands are bitter rivals and there are frequent skirmishes between the bands at shows.

end of the century party @ the last blue chair show 3/31/96

assuck @ blue chair 3/31/96

These guys are probably too young to remember a time when two bands named SLAP OF REALITY and AWAKE! dominated the Tampa-area scene and were also bitter rivals. Every weekend, somebody from SOR would get into a fight with somebody from AWAKE! It was stupid, destructive and counterproductive. Eventually, the guys came to realize this. Maybe someday FIVE ON TEN and AWARE will come to the same conclusion. If people want to build a scene and have good bands and places to see shows, the petty bullshit has got to go.

Speaking of places to see shows, there aren't too many right now. There is a small hall in Brandon that can be rented out for shows. There have been a couple of well-attended, all ages shows there in recent months. I'm not sure who's in charge of things there.

Jamalio's is a cool little bar in Tampa's Ybor City district that did all ages shows for a few months and then stopped without much warning. The Jamalio's shows were always fun because the place was so small that it always seemed packed. A ten-person audience seemed like 100. I remember seeming CEASE play to a really packed audience there. So many people were bobbing up and down that it seemed like the wooden floor was going to cave in.

The Tampa area lost another cool venue in March 1996 when **Blue Chair Music**, a small independent record store, closed its doors for good, ending four years of business. Blue Chair had a built-in stage and a PA. Edwin, one of the owners, ran the sound system and kept everything sounding good. The energy at Blue Chair shows was always high and I never saw a fight there. Over the years, touring groups like The Meatmen, Deadguy, Doc Hopper, In/Humanity, Code 13 and damn near every local band played at Blue Chair.

ASSUCK, PALATKA and Edwin's band, THE END OF THE CENTURY PARTY, played the last Blue Chair show to a packed house. Walking out of Blue Chair for the last time must have been a weird feeling for Edwin. I know a lot of people miss the place.

Edwin has a new store now called **Guerrilla Music**, but he is not doing Shows there. He has tried to put on a few shows at an outdoor venue called **The Ybor Market**, right across the street from where Blue Chair was. But, the police have stopped a few of the shows due to "noise ordinance" bullshit.

I have put on a few all ages shows in the storage room of my record store, but I can't do it too often because the neighbors don't like it. The store has been open for about two years and is doing great. Sometimes I do punk rock record swaps, free to vendors and the public, so that people can buy, sell and trade amongst themselves. Of course, I am still doing **Sound Idea Distribution**, the mail order and wholesale operation. **The Sound Idea store** is open every day from noon until 8 PM.

A new CD shop and cafe named **Tarantula Music** opened in Dec. 1996 in Tampa. They do all ages shows frequently and supposedly treat bands well.

failure face @ jamalios (in tampa) 6/22/96

A couple of good new labels are **Valrico Records** and **Vicious Interference**. In fact, the two labels have worked together on a couple of releases.

Marty from Vicious Interference also does the **Vicious Interference radio show** on **87X**, a Tampa-based pirate radio station. He plays all great thrash, crust, grind and HC stuff like Wretched, Confuse and his favorite, Cripple Bastards. When 87X started a couple of years ago, it was all punk and HC, but lately, they've been playing all kinds of stuff, and truthfully, a lot of it is shit. I tuned in once and they were playing an old instructional German record at the wrong speed. The station has been raided by the FCC a couple of times, yet continues to broadcast. They've obtained legal assistance from the ACLU to help their fight. Send them your records and tapes - they will probably play them.

As far as fanzines go, the longest-running and best one in the state has got to be ***No Idea***. No Idea doesn't come out very often, but it always looks and reads well. Issue №12 should be out soon.

Milton, the guitarist from **HANKSHAW**, has started working on a cool project. He and a few others are doing a Tampa-area yearbook zine. They plan to go to every local show in 1997 and shoot photos of every band. The idea is to put out a chronological photozine, encompassing the whole year, and have it out in early 1998.

That's all I can think of right now. Thanks for reading, Bob Suren.

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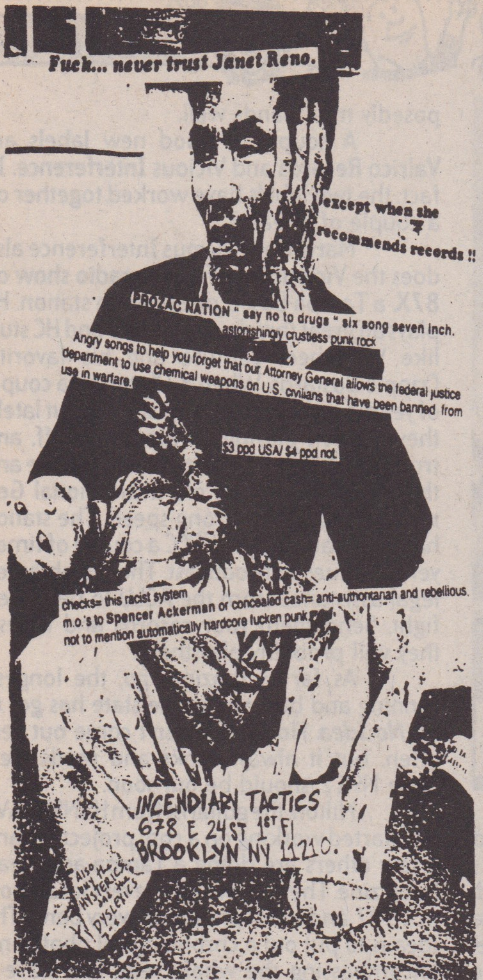

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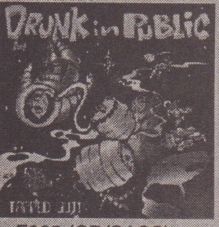

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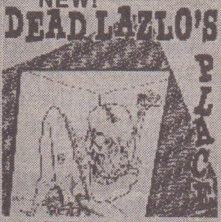

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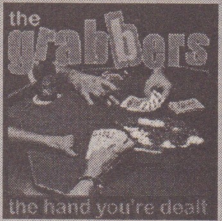

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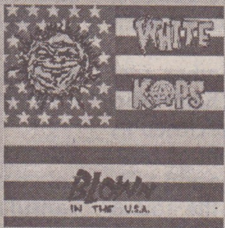

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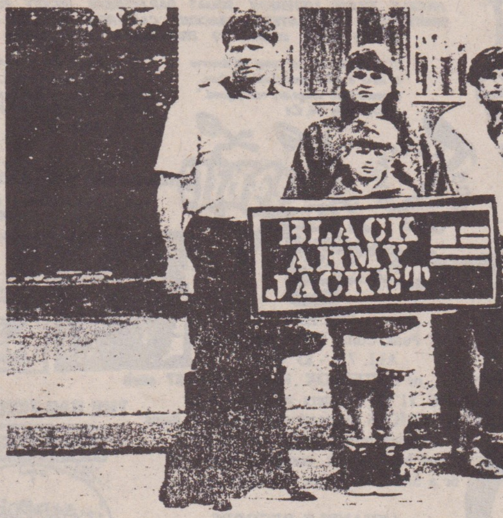

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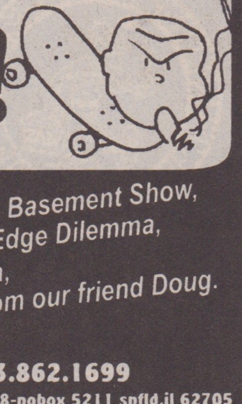

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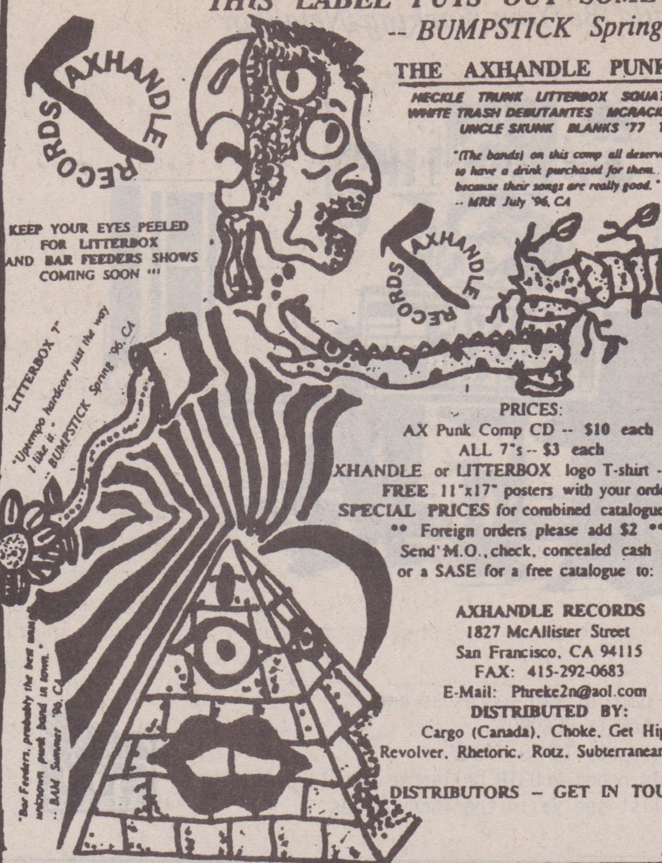

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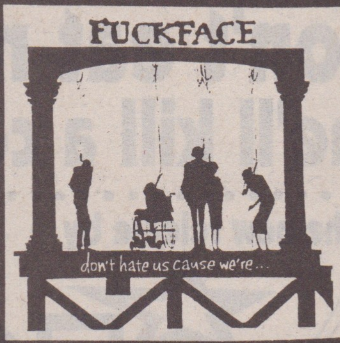
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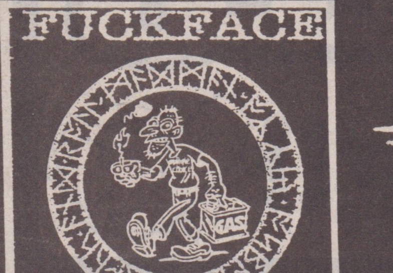

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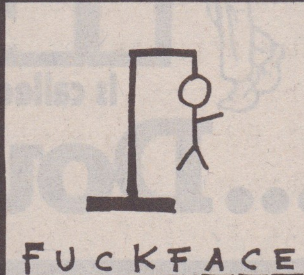

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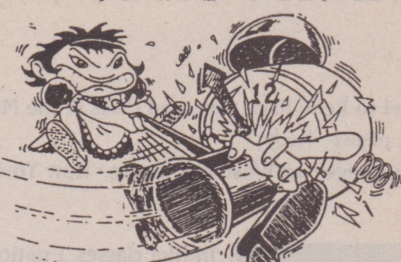

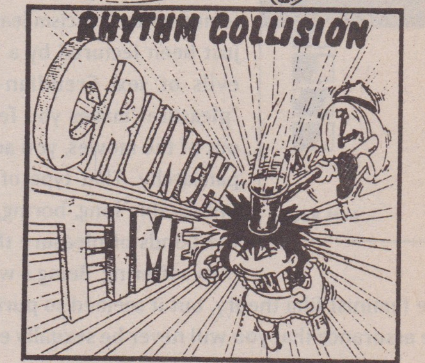

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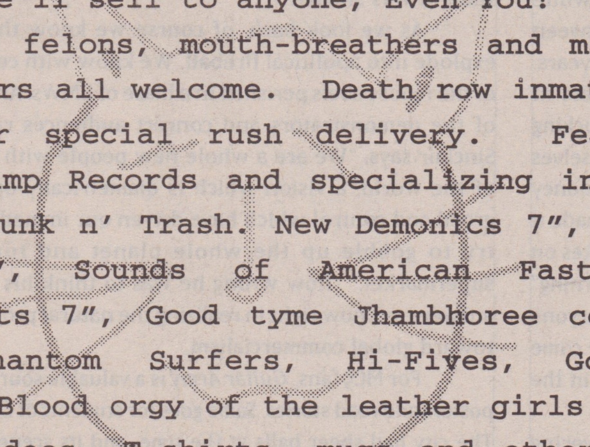

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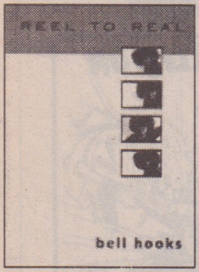
M R R BOOK REVIEWS

Reel to Real: Race, Sex, and Class at the Movies • Bell Hooks
235 pages • $16.95
Routledge • 29 West 35th Street • New York • NY • 10001



In film classes, I noticed over the years that most feminist film criticism leaves you feeling like you've just been lectured by a Victorian spinster on the evils of sex. Freudian-style analysis of filmic "pleasure" makes you feel like if you get any joy out of the movies, you are the worst stooge to the patriarchy. That type of theory always promotes unbearably long, boring, silent films that rupture the bonds of pleasure that keeps us blind to our own suffering. Being a woman, I always wanted to like feminist film theory, but it seemed so puritanical. It was like having the assurance that you will never be sexually exploited, but in exchange, you will never have sex again.

Entering into this reactionary and anti-sex arena is Bell Hooks, an outspoken self-described "cultural critic and feminist thinker." Finally, a feminist film writer who has a sense of humor, a sex life, and some experiences outside of a classroom. Much like lesbian filmmakers have rebutted against the incipient heterosexual basis of the feminist canon by making sexy pictures of women, Hooks reveals its white bias by positing her experiences as an African-American woman writer having grown up in rural black Southern towns.

Hooks' essay, "The Oppositional Gaze: Black Female Spectatorship," is a perfect example. She makes a fascinating and substantive elucidation of what "the gaze" means in the Black American experience. For Hooks, the feminist political discussions of the power of looking and being looked at are inseparable from slavery's criminalization of it; a very different experience from having your butt whistled at by guys on the street. In view of a history where it could be fatal for an African-American to look at a white, that look was considered an attack upon the "natural" white social order and therefore punishable, there is obviously more going on in this "gaze" issue than an ideological conflict between white women and white men. Hooks expands the axis to include exchanges among and between races, a complication that feminist film criticism has avoided for years.

Hooks also taps into the completely taboo subject of class in cinema. Poor filmmakers are so accustomed to running around sucking up to rich people for funding that they voluntarily censor themselves about class issues, long before and regardless of whether grant money ever materializes. It's pathetic, really. And filmmakers who have made it are no longer lower class, anyway, so what do they care? Hooks takes on even well-meaning, seemingly Black-friendly films like "Paris Is Burning" and "Hoop Dreams" on the level of class exploitation. While everyone else is patting themselves on the back, talking about how far we've come in making a cinema of inclusion, Hooks is the lone critical voice in the theater.

Reel to Real includes some of Hooks best essays, covering experimental films, white Hollywood films, mainstream Black films, her ongoing rocky relationship with Spike Lee's movies, and problems in documentary. Hooks' writing is witty, friendly and easy to read, while uncompromising in her demands on the culture around us. What makes her work so important is that she moves freely between pop culture and academia, between avant garde and street art, and more importantly, between feminist circles (where a black perspective seems to be lacking), and African-American cinema dialogues (where feminist voices seem to be lacking). It must be exhausting for her to be the lone voice piping up for revolution. But I suspect that's offset by her obvious passion for both movies and the struggle against oppression. — Greta S.

Guitar Army • John Sinclair
366 pages • $3.95
Douglas Book Corporation • New York • NY

GUITAR ARMY
JOHN SINCLAIR

Way back in 1972, when *Guitar Army* was originally published, it must've seemed like a great idea—from both a newsmaking and a marketing angle. Collect John Sinclair's radical prison writings, underground newspaper columns, MC5 posters and dog-eared documents describing his late 60s rise and imprisonment. Wrap it in a colorful paperback cover with a picture of Mr. Sinclair smoking grass (for which he spent 29 months in the can) and release the whole magilla to the sea of nodding, bearded hordes. A way-out pamphlet of the left for the left. Paint Sinclair as the ultimate hippie martyr, sticking it to the man from bookstores across America. Like a long hair Lenny Bruce.

Who knows how the thing sold, but 25 years later, *Guitar Army* is longer dangerous or even mildly explosive. It's simply a prophetically quaint snapshot of a lost era, with Sinclair filling 300 plus pages preparing us for the revolution and espousing the new world order of free love, pirate radio, LSD and unity against the establishment—all, mind you, with the conviction of a true believer in the movement. His sincerity permeates every word. If there was ever a determined young man with a hard-on for overthrowing the state, it was Sinclair.

As we look back, of course we know that the world didn't explode into apolitical fireball. We know with certainty that the fate of the 1960s rebels perished in a blaze of BMWs. And yet, the conviction of the demonstrators and concert audiences rings somehow true. Sinclair says, "We are a whole new people with a whole new vision of the world, a vision which is diametrically opposed to the blind greed and control which have driven our immediate predecessors to try to gobble up the whole planet and turn it into one big supermarket." How wrong he was to think his generation had any answers, yet how right in realizing the natural progression of humanity toward global commercialism.

For MC5 fans, *Guitar Army* is a valuable source of original concert posters and road stories. Same goes for students of Detroit rock in general. The city had sheer balls at the time, and its scene's biggest stars shine through Sinclair's first person narrative. Push aside the politics, and enjoy as the rocking spectacle unfolds before your eyes. — Chris Davidson
(Note: *Guitar Army* has not been reprinted. A cache of original copies were found and are being sold by AK Press)

MRR BOOK REVIEWS

September Commando: Gestures of Futility and Frustration
John Yates
93 pages • $11.95
AK Press • POB 40682 • San Francisco • CA • 94140

In the right hands, collage art can serve as the most basic form of ideological self-defense against the Information Age. Artists like Winston Smith and Freddie Baer have built reputations out of a kind of graphic judo, whereby icons of conformity and consumerism are turned against themselves and exposed for what they are.

The political effectiveness of collage art derives from its creation of new associations between our own sense of barely-articulated rage at the world and media icons that have become so omnipresent as to be new Jungian archetypes. It takes only the slightest exaggeration to show the surreal insanity inherent in the images that the media assaults us with. Knowing where to exaggerate or make new connections is an art, like visual fencing. At its best, collage art is guided by a mixture of equally sharp intelligence, anger and humor.

Where *September Commando* fails is that while Yates' clearly feels an honest anger at the state of the world, he lets it overwhelm the intelligence and humor that should be working as equal partners. The best satire creates images that stand on their own and force the audience to acknowledge painful truths that they already know in their guts. Yates doesn't seem to have this level of faith in his audience; instead, he feels the need to scream his message at the viewer in full caps so the point gets across. More than anything else, *September Commando* seems to be a series of very blunt sermons. Each image consists of a single, blurred black and white photograph. The photograph is framed at top and bottom with thick black strips which have captions in very large, white capital letters. The slogans themselves are no more subtle. In one picture, Yates has a photo of two hands flipping coins, bordered by the caption: "HEADS THEY WIN TAILS WE LOSE/DO NOT GAMBLE YOUR FREEDOM." While this may make a good rallying cry for the troops, there really is no value to it beyond that; it's far too vague to inspire any insight or political growth. In fact, it's too vague to represent any kind of political stance at all. The only thing that this slogan expresses is a general resentment towards The Powers That Be, an American tradition that links Democrats, Republicans, Libertarians, Communists, Anarchists and Fascists.

When Yates's slogans do express firm political stances, the politics is often questionable. In another piece, he frames a photo of a man slugging a Klansman with the slogan, "FREEDOM OF SPEECH/AND JUST TAXATION." The self-righteousness implicit in this statement is appalling, while raging against the mind-control tactics of modern Capitalism, Yates also asserts a duty to brutalize and repress people who take loathsome public stands. For this idea to stand, one has to first make the assumption that one has an infallible sense of what constitutes moral and legitimate ideology. This one assumption opposes the most basic precepts of democracy, and represents the first step towards a Stalinist or Fascist ideology. In addition, the very idea of "just taxation" for "free speech" is a piece of Doublespeak that George Orwell himself would marvel at. This example is so significant because it demonstrates a theme that repeats itself in *September Commando*: there are the Good Guys and the Bad Guys, and there is no real demand for self-inquiry on the part of the Good Guys.

Ironically, while asserting the duty of leftist anarchists to repress Fascist speech through force, Yates also believes that his audience should give up their own free speech in the form of voting. On page 53, Yates has a picture of a densely packed political convention with the slogan: "OCTOBER SURPRISE/REJECT THEIR VOTE." On the facing page is a photo of a deer carcass tied to the hood of a car. The slogan says, "NO OPEN SEASON VOTES/REFUSE TO BE A TROPHY." The sentiment embodied in these two pieces is a familiar one; it's a restating of the old saw that "If voting made any difference, they'd make it illegal." The fact that this attitude has gained prevalence among liberals and progressives over the last twenty years is an important factor in the rise of the Christian Right: they've kept voting, we haven't. It's true that there's a lot of bullshit involved with the electoral process, especially involving the influence of political action committees and corporate donors over candidates, but to sneer and declare that "It doesn't matter who's in office," is self-indulgent and self-defeating. It represents a commitment to political theory over political realities. But Yates goes one step beyond this; these two pieces not only dismiss the electoral process, but they attempt to rationalize apathy as a radical act of resistance.

Overall, *September Commando* lacks the commitment to a practical ideology that characterizes top-notch political art, like that produced by Ted Rall or Winston Smith. Yates gives us rage, rage, and more rage, but it is dispersed so broadly that its effect is minimal. I can't imagine the images in *September Commando* creating any great moments of revelation in anyone because their messages are so broad and self-evident. I know that the media creates isolation, that cops are violent, that the government lies; I don't need to be lectured about it. While *September Commando* may function well as a cathartic release for people who already agree with Yates's assumptions, very few are likely to question their own beliefs as a result of reading it. — Chris Hall

Compilation • Edited by Jennie Hanson
73 pages • $3
She Gets Angry Press • POB 14088 • Berkeley • CA • 94712

Too often, D.I.Y. spirit exists in an inverse ratio to quality control. However *Compilation* is an exception to this rule. This handmade collection of stories, poems and art not only gets an A for effort but rates at least a B for literary merit as well.

The book contains work by eighteen different authors and artists is the first volume put out by She Gets Angry Press. In her editor's note Jennie Hanson writes that her press exists "because ever since I can remember I have loved to discover other people's forms of expression... Few people with something to say ever get a chance to say it in this world... I decided to start my own publishing company now without money or know-how. With just my heart and my mind."

You have to admire Hanson's gung-ho attitude. Instead of taking the usual zine route, she's put together an entire book. And unlike any of us who cannot resist the temptation to use self-publishing as a means to spew personal information, Hanson shows admirable restraint by not including any of her writing. Overall, her tastes in the work of others is pretty good. Sure, you have to wade through a few cryptic hippie drawings color-copied in bilious yellow and orange. True, there are some "poetic" lines better suited for the Saturday Night Live spoof "Deep Thoughts" than for literary consumption; "silence called me on the telephone and I had nothing to say" and "the existential werewolf took me by the hand" are good examples.

But get past these cringe worthy pages and the pieces shine. Joan Reidy's "Boys" and "Untitled" are mischievous lists of one liners which would make Mae West proud; "He talked too much during sex. The only time he would shut up was when I sat on his face." "In Three Days," a story by D. Elzey, ominously ticks its way through and past the narrator's death in a detached Sunset Boulevard tone. "Fragments," a vignette by Lisa Eglinton documents in desolate detail the musings of a homeless girl in a coffee shop.

Hanson says that this book is her "first try at getting strangers and friends to share a piece of themselves." But I would like to know more about these artists and authors. I'm not talking yawny pretentious bios listing off previous publications (I get the feeling there wouldn't be much to list anyway.) Just something letting readers know a little more background information on the contributors and how Hanson happened to include them. For example, a piece by Miles Cotterman is written from prison and recounts the severe "justice" meted out by fellow prisoners who discover a new inmate has raped a little boy. How did Hanson solicit such material?

Though its cardboard cover looks flimsy, *Compilation* survived several perilous weeks being thrashed around at the bottom of my courier bag. Not to mention it got me through quite a few tedious rides on the 33 bus. Despite Hanson's professed lack of know-how the book holds up literary and literally. — Melissa Klein

Beyond Bookchin • David Watson • Introduction by Steve Welzer
256 pages • $8
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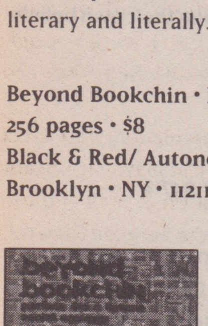
Brooklyn • NY • 11211-0568



David Watson is a long-time contributor to *Fifth Estate*, the longest running English language Anarchist journal in North America. In this fairly incendiary tract Watson writes about long-time author-activist Murray Bookchin whose Institute for Social Research is one of the few "respectable" anarchist organizations in the country (it being attached to Goddard College). Beyond mere sectarianism, *Beyond Bookchin* takes on every faction in the ecological milieu without advocating for another faction in kind. Specifically, Watson takes Bookchin to task for his views on Anarchism, Ecology, and Progress.

As author of *Post Scarcity Anarchism* and *The Ecology of Freedom*, Bookchin has been at least partially responsible for the popularization of Anarchism from the 60's through today. He is, at the least, one of the last "wise old men" of anarchism who helps to maintain a continuity in a "movement" that is not very old and not very wise. His main contribution may end up being his idea of a Social Ecology, which really is the foundation where most varieties of Eco-Anarchism begin. The basic concept being that any discussion or vision of a better ecological society must also be a vision of a society with a completely different set of social conditions. Bookchin has focused primarily on a municipalism similar to the Greeks, a technics both "appropriate" and "high" and on the inevitability of his vision due to the progress that it entails and encompasses. In the eighties Bookchin had a highly visible conflict with Dave Foreman (a founder of Earth First!) regarding the misanthropic in the deep ecology scene which resulted in many months of letters in the *EF! Journal* and a book (*Defending the Earth: A Dialogue Between Murray Bookchin & Dave Foreman*) In recent years Bookchin has maintained his relevance, at least in the punk rock world, with his book *Social Anarchism vs. Lifestyle Anarchism.* Therein he argues quite aggressively against what he sees as a "New Age" inspired trend in anarchism, which most anarco-punks would definitely feel implicated in, and the "unbridgeable gap" between this trend and his positive vision of social anarchism.

"All isms are was-isms" exemplifies the attitude of *Fifth Estate*. Watson has been a prolific contributor whose neo-luddite perspectives have shaded the paper considerably. *Beyond Bookchin* is his second book with *How Deep is Deep Ecology?* being his first. Thematically, this says a lot, as this book can be summed as a critique of Social Ecology and clearly his first is a critique of Deep Ecology. Where Watson takes both of his books is not in the liberal, reform-minded direction of most eco-critics of Earth First! or Bookchin but in a far more fundamental one. As opposed to an interest in maintaining the comfortable framework of what is known, in the here and now, Watson believes that the discussion of a social ecology or a deep one must tackle many, many assumptions. The first of which is an honest (as opposed to an ideological) discussion as to what exactly is evolution in the human condition and whether or not Civilization qualifies (although Watson doesn't necessarily believe that evolution is a positive term). In *Fifth Estate*, and in his book Watson is very clear in his thesis that most thinkers who advocate any variety of the modern condition do so at the expense of life (or should I qualify by saying quality of life). Furthermore, there is a "primitive" way of life that is only talked about in either fanciful idealization or sober dismissal but never as an actual way of life that in its heterogeneity undoubtedly describes 90% of human existence (that is before Civilization) and possibly of an existence that was not horrific.

"The Dream of Reason Produces Monsters" is the title of a Francisco Goya inspired piece that appeared in the Fall/Winter 1993 *Fifth Estate*. The image is of an obviously dejected person laying upon a desk with a computer terminal on it. Behind this person is a uprising of bats and other dark beasties seemingly unleashed upon the earth with malefic intent. Similarly, Bookchin's vision of progress where the only path to a paradise on earth is travelled from a paradise (although Bookchin would argue this) through technopolis back to paradise seems the pinnacle of human hubris. But instead of taking his understanding of the fallacy of technology as anything but a tool in the hands of power, Watson leaves his conclusions open ended.

Instead he brings Bookchin to task for his obeisance to a mythically beatific technology while castigating anything that resembles an ancient "mythology" (whether that be of the Pagan/Christianity or the Lakota Sioux variety). This is where Watson is at his best because of his understanding and unveiling of the levels of persuasion accompanying modernism. Whether Bookchin's vision was advocating Wired magazines techno-libertarianism or a production fixated anarchism, it still is based on the same foundation. Instead of resolving the pressure of market forces with capitalistic power relations Bookchin would throw a tool called technology at it with the end result being that our mutual-aid driven society would then wait at the end of food-shelter-commodity factories with shopping carts (he claims to be opposed to mythology!?). Exposing the mythology of market forces as an underpinning to the human experience is the main thrust of *Beyond Bookchin*.

If Watson can be accused of anything it is of taking his subject matter (and his ideas) too seriously. The subtitle of *Beyond Bookchin* is *Preface for a Future Social Ecology* which is developed in such a way as to be hard to disagree with but I really wonder if social ecology is an important enough term (or tradition) to hang on to? Regardless, the only humor in the book comes in the form of Francisco Goya's brilliant plates (which preface every chapter) that observe the folly of human enterprise. Without humor, Watson teeters closely to the sectarianism (even without advocating a sect of his own) that is one of his largest complaints against Bookchin. Regardless, *Beyond Bookchin* is required reading for deep, social, and budding ecologists of any commitment. — Aragorn

First Person Sexual: Women and Men Write About Self-Pleasuring
Edited by Joani Blank
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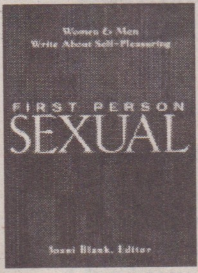
Women & Men Write About Self-Pleasuring
FIRST PERSON SEXUAL
Joani Blank, Editor

"If you want something done right, do it yourself."

Joani Blank, a long time advocate of the joys of self-pleasuring is a sex therapist and educator for San Francisco Sex Information. In 1975, she founded Down There Press, the nation's only independent publisher devoted exclusively to the publication of sexual health books, with the publication of *The Playbook for Women about Sex*. Blank then founded Good Vibrations to provide a retail outlet for her books, as well as a comfortable environment for women to learn about and buy sex toys and materials. In 1988, she started The Sexuality Library, a mail order catalog of sexual self-help books and videos. In *First Person Sexual*, Blank sets out to demystify masturbation and validate it's role as "the safest of all sexual activities." This book takes masturbation out of the closet and back into the bedroom where it belongs.

The writings read more like a personal journal entries than a collection of essays, with detailed accounts of first time experiences; pros and cons, favorite positions, most unusual toys used, fondest memories, parental reactions, both negative and positive, misconceptions taught about masturbation; overcoming guilt; and the ecstasy of orgasmic release. Shannon Rene writes about getting two large superballs stuck up her ass. Ariel Hart describes a class taught by Betty Dodson called Masturbation 101. B.D. Mann shares how two older girls caught him masturbating and forced him to continue while they watched. Other entries read like personal declarations:

"Sure I masturbate. He masturbates. She masturbates. They masturbate. We all masturbate. That out of the way? I do it. I'm proud that I do—because I do it well!"

Two stories do stand out, "Queen" by Dolphin Juila Trahan and "Now That I'm a Male" by Mark Wilson. Trahan states, "My mother says I was born masturbating." She writes how an accident at age eleven left her physically disabled and in chronic pain and that being born masturbating saved her life.

"Orgasmic energy made my body bearable, waves of electricity washing and soothing my overstimulated burning nerves... I would slip my hands between my legs, my hurting body soon comfortable. My sweat, cunt juice, tears and breathy moans are sacraments. With orgasm, I lose my body"

Wilson, a transsexual, shares his unique perspective on masturbating, both as a woman and as a man.

"When I had a female body, masturbation felt secretive, illicit, mechanical, just a way to release sexual tension. Now that I have a male body, masturbation feels like an appreciation of myself. Masturbation is an acknowledgment that this body is the right place for me to be."

As usual, the role masturbation plays in one's sex life and the stigmas attached differ along gender lines. There are definite differences between the stories written by men and those by women. The men write about their fantasies and what motivates them to masturbate, shying away from detailing the actual act itself. Women, on the other hand, have no trouble describing where, what and how they masturbate. They share numerous positions, toys, and scenarios, but have the tendency to bring in sexual interactions with partners as well. Men masturbate most when they are not having enough partner sex, while women are more likely to masturbate if they are having frequent partner sex.

Everybody masturbates. It improves blood circulation, stimulates the central nervous system and releases tension. It can play a significant role in public health campaigns to control population growth and the spread of sexually transmitted diseases. But when the Surgeon General, Dr. Jocelyn Elders suggested that it be discussed in human sexuality education, she was fired. Giving or receiving pleasure in partner sex can be rationalized by declaring it an act of love and/or friendship. But masturbation has only one purpose—to get off, quickly, efficiently, and with no strings attached. Instead of being stigmatized, it should be revered. It cannot be bought or sold and it cannot be used as an act of violence or war. Masturbation is the ultimate in safe sex and as M. Christian writes in "The Sermon," it's about self-love; "Masturbation should be prayer. It should be the way we show our love for the God/dess in ourselves. No more of this bullshit white-haired old men yelling at us from inside their million-dollar temples about a hateful god that forbids us to yank it or rub it. Put your hands where they belong and give unto yourselves the pleasure that is God/dess's gift to you. Rub yourselves with me, feel the rising power of prayer in you, and remember to clean up afterwards." — Catherine Cook

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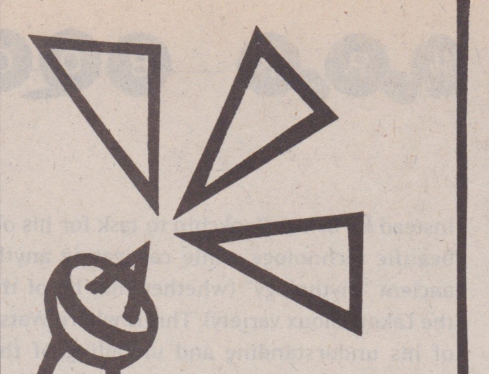

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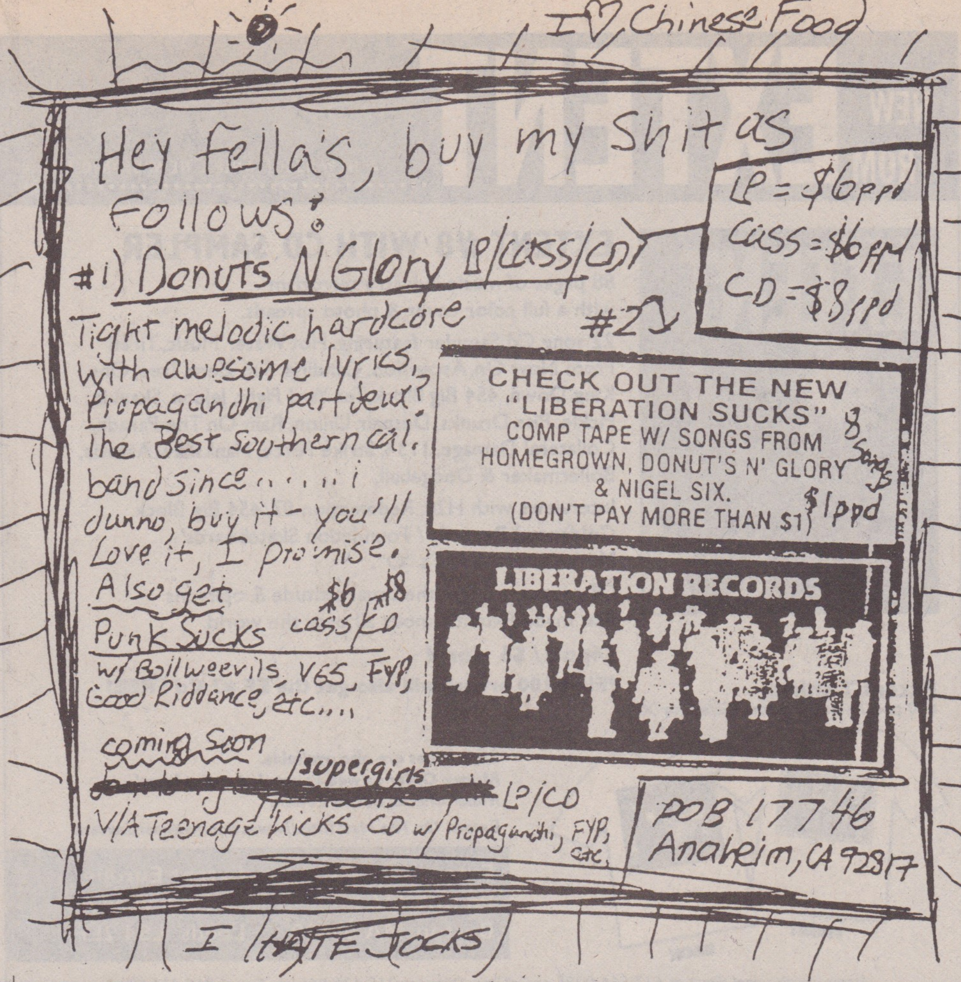

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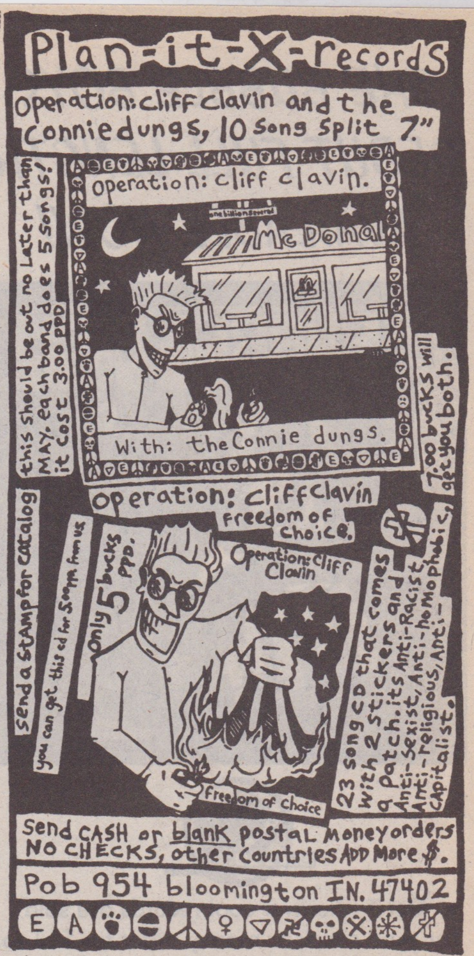

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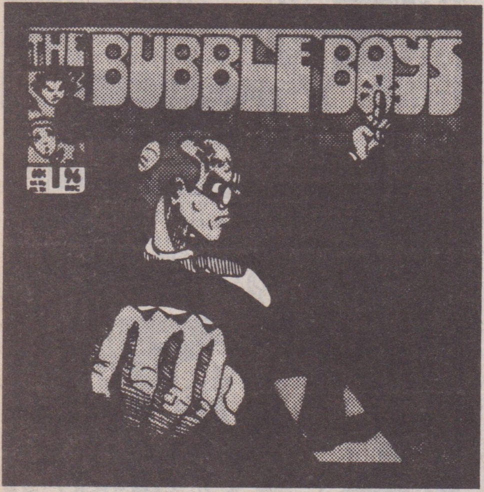

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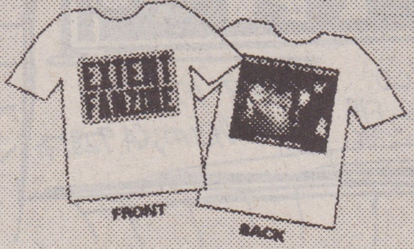

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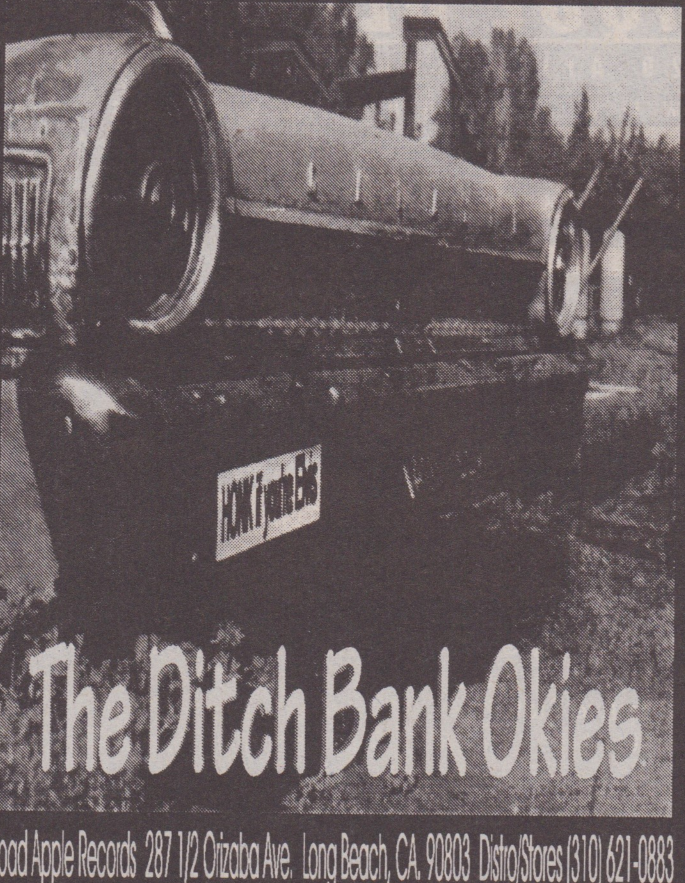

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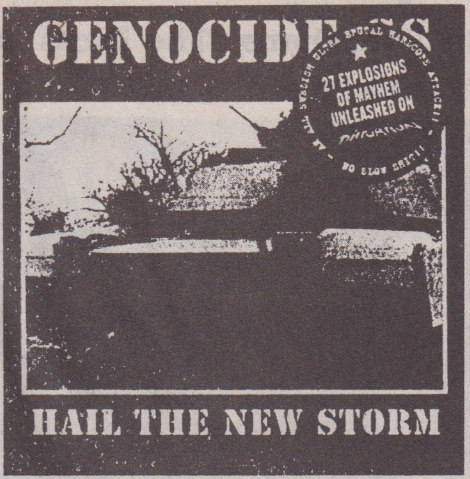
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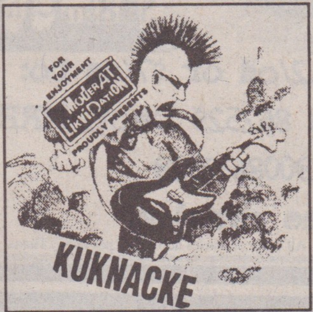
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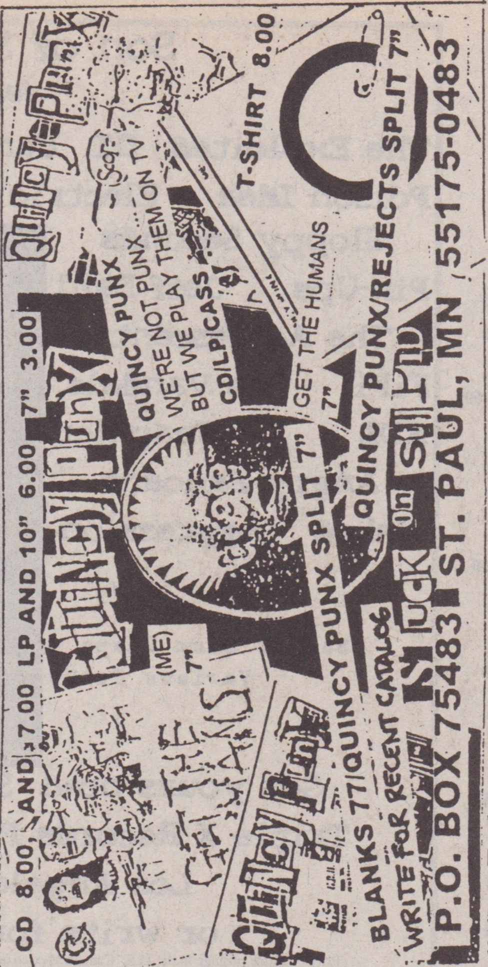
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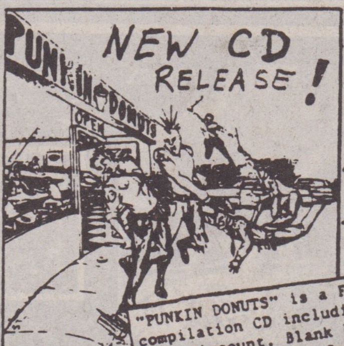
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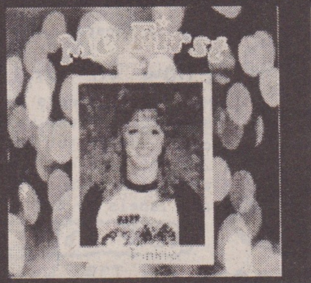

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (BB) Brady Baltezore, (TB) Toby Bitter, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (JF) Jonathan Floyd, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JR) Jeff Heermann, (TH) Tom Hopkins, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (BR) Bruce Roehrs, (GS) Greta S, (SS) Steve Spinali, (AT) Adam Türk, (LU) Leah Urbano, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (TY) Tim Yohannan, (RY) Rema Young.

ABLAZE - "Living For The Evolution" EP

What we've got here is some metal-tinged German hardcore, similar to a slowed down SYSTRAL. ABLAZE spend a lot of time slowly working up to fast, hectic endings which is a fairly good listen, but lacks some of the distinct punches needed to keep this from just being background tunes. There isn't a lyric sheet, but judging from the pained screaming of the singer, I can't imagine they're too happy. (TH)
(Dropout, Gr. Diesdorfer Str. 64, 39110 Magdeburg, GERMANY)

AGRESSION - "Don't Be Mistaken" CD

This is a reissue of the 1983 LP with 2 extra tracks that are better than everything else on the disc. I guess they didn't have the original tapes because this CD has surface noise during quiet parts but this is MRR not Stereo Review so I'll tell you it's fast Orange County punk rock with some metal guitar soloing. (MM)
(BYO Records, PO Box 67A64, Los Angeles, CA 90067)

APOCALYPSE HOBOKEN - "Now's Not A Good Time" CD

Exists somewhere between a CIRCLE JERKS and a pop-punk place. Could almost be described as gruff-punk lite. Probably at their best when they do a very accurate BAD RELIGION ape in "Seventy Three". Otherwise sorta average I think.... (HD)
(Rocco, PO Box 14781, Chicago, IL 60614)

AQUELLOS MARAVILLOSOS 90 - "Tributo A Dr. Explosion" LP

A real first class production with an awesome cartoon cover, silly pop art graphics and a smooth flowing disc. From urgent punk to groovin' rock to pop schlock, these cats really deliver that 60's sound with mucho gusto. One has to admire these foreign bands who sing half their songs in English despite the fact that the MARAVILLOSOS sing with such a heavy drawl, it's hard to understand much. From what I can deduce (since the lyrics and liner notes are completely in Spanish) with song titles like "Fart (it's coming after you)", "Thunderpussy Girl", and "Dracula 'Ye Ye'", The MARAVILLOSOS are quite a high spirited rowdy bunch who keep their lyrical themes quite simple and silly. Good fun. (HM)
(Subterfuge Records, PO Box 46055 (28080) Madrid SPAIN)

ARMCHAIR MARTIAN - CD

Wow, this one was a cool surprise. I used to see this band all the time when I lived in CO. Since then I've had no idea what they were up to. Anyway, this is a solid release. They play real driving HUSKER DU/UNCLE TUPELO style angst rock with great heartbroke melodies that work in a real 3am post girl(boy)friend fight sort of way. Sure to inspire many to cry in their beer, then laugh at all the stupid things they put themselves through. (BG)
(Cargo Records, 4901-906 Morena Boulevard, San Diego, CA 92117-3432)

AUTORITAR/WARSORE - split 10"

Demo tracks from the former and the second release of the latter. You get midpaced to frantic German hardcore with gruff vocals mated with similar stuff from Australia. It's one of those records I'd prefer to like, but there's just so much stuff around along these lines, it's pretty tough to stand out. Surprised at the thin sound - with the format, seems that they'd be able to get better quality. (TM)
(Yellow Dog, PO Box 550208, 10372 Berlin, GERMANY)

BEHEAD THE PROPHET - "I Am That Great And Fiery Force" LP

A friend of mine told me about this band, and I didn't believe him when he said that they were worth checking out. He was right, I do like them, and think I am going to have to go out and buy the album. Fast, aggressive, and tight hardcore sums this one up! The packaging has an evil feel to it, and the music is nuts. The vocals are a little screamy, but the music makes it all perfect. I even heard some horns going off on a song too. Get this while you can, it's all about power, and these folks have it. (LU)
(Outpunk, PO Box 170501, San Francisco, CA 94117)

BIG BUBBA - "Just Reliable Homicide" CD

Mega fast hardcore punk, 15 tracks in under 25 minutes. Singer has the ever present (and sometimes annoying) growl to his voice, and the guitarist plays the same three chords throughout all the songs, but I enjoyed it just the same. (CW)
(Fistfight Records, 40 E. Washington St., Hagerston, MD 21740)

MUSIC REVIEWS

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BIMBO TOOLSHED - "Everybody Hates" EP

I really love this band, mainly because they don't sound like anything or anyone else. Weird, vivid lyrics, and very strong vocals along the lines of THE GITS and SEVEN YEAR BITCH, with a more articulated sound, not the buzzy guitar wall of the other two. "Everybody Hates" is a beautiful aggressive rant. (GS)
(Ice Records, PO Box 422965, San Francisco, CA 94142)

BLACK
ARMY
JACKET
宮本武蔵先生の塚

BLACK ARMY JACKET - "The Path Of Two..." EP

The demo tape this band put last year garnered so much hype, that I am sure people will approach this with high expectations. Guess what? You won't be let down. This is awesome blistering hardcore. The music alternates nicely between fast and slow. It builds on the slow parts, causing you to grit your teeth in anticipation for that blast of thrash coming any second. Why I even hear a little DYS influence creeping in there. This is all topped off with solid lyrical content, and great live shots of the singer jumping in the air. These guys have Slap A Ham's Fiesta Grande written all over them. (RC)
(Chainsaw Safety Records, PO Box 260318, Bellrose, NY 11426-0318)

BLOOD FILLOAS - "Toys Are Us" CD

This sounds totally like something I reviewed a while back. Kinda generic European pop punk with production so clean it wipes out all possible energy. Nothing lyrics including one called "Asian Girl" which I don't care to know about... (LH)
(Subterfuge Records, PO Box 46055, 28080 Madrid, SPAIN)

BLOOD-GIN - "Everybody's Punk Rock" EP

No flies on this baby. Sounds like the CRUCIFUCKS playing at a hoedown. A lot of those Matt Freeman doodly-doodly hillbilly basslines. Quirky, yet still totally hoppin' enough to declare them dance-til-you-get-a-nosebleed worthy. I'd heard the production on those VML records wasn't so hot, but I thought this was excellent. Sounds like they'd be a barrel of monkeys to see live. (JN)
(VML, PO Box 183, Franklin Park, IL 60131)

e Crusher
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BONECRUSHER - "The Animal" EP

Bonus release from another great O.C. band. I never heard their debut, but this sounds a bit like THE STITCHES with a vicious, determined edge. Aggressive, throaty vocals over hard, urgent punk music. No lyrics. (TB)
(Hostage Records, 7826 Seaglen Dr, Huntington Beach, CA 92648)

BOOZERS - "Klepto-Dismal" CD

Hey! Guess what my cat's name is...no, not Klepto-Dismal...it's BOOZER! Texas's mean ol' drunk punks appear to have crammed all their material since '93 onto one shiny lil' disc, yeah, like 31 songs. Apparently POISON IDEA were the loudest drunks, but these guys are the "drunkest loudmouths". I guess they haven't heard of *the LOUDMOUTHS*. They start with the worst and go downhill, getting drunk in reverse, what I mean is ...this is quite brilliant. Anyway, recommended to losers and the people who love them. (RY)
(Seedy CD's, PO Box 13306, San Antonio, TX 78213)

BOVVER 96
GHETT

BOVVER 96 - "Ghetto Oi" EP

Tasty little record from this "traditional" skinhead band. Fierce female vocals and a tight hardcore sound similar to SIN 34. Lots of enthusiasm and some very average lyrics. (TB)
($4 ppd: Steel Comb Records, PO Box 18014, Philadelphia, PA 19147)

THE BRISTOLS - "Questions I Can't Answer/Hanging On A String"

Pop music with a girl singer and a Louie Louie beat. I prefer the flip side which is more up-tempo, kind of like SANDI SHAW meets the MARINE GIRLS. The weird ass instrumentation includes an organ. A tad lightweight, but tons better than The CARDIGANS. (MC)
(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

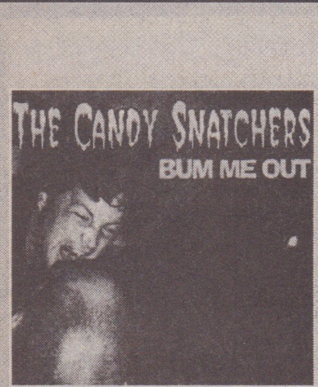
BROKE - "Songs About Sucking" CD

Pop punk in a Epitaph vein. Pretty solid recording, but not too exciting. OK release. (CW)
(Broke, 153 Billings St., Sharon, MA 02067)

C.R. - "The John Lisa" LP

After that pulverizing 7" that C.R. put out last year, I had high hopes for this one. Whoa, I was not disappointed! Furious hardcore that pulverizes everything in its path. The breakneck speed of the drumming on this is amazing. No bullshit metal or slick emo parts, just uncompromising hardcore that pleases my auditory senses. Comes with an excellent lyric booklet, full of explanations and pictures! Reservoir scores big with this one. (RC)
(Reservoir, PO Box 790366, Middle Village, NY 11379-0366)

MUSIC REVIEWS



THE CANDY SNATCHERS - "Bum Me Out/Lost And Found"

Rude A. and Steve Baise present a CANDY SNATCHERS rock extravaganza for ya with this single. The title tune is a reasonably rockin' - it's probably better live. But proceed directly to the "b" side for a SAINTS tribute! The CANDY SNATCHERS rock "Lost And Found" out real hard! This band is one of U.S.A.'s most under-appreciated masters of barroom blood + guts disaster. Go see these sick fuckers the first chance you get! I guar-an-damn-tee that you will not view live punk rock the same way ever again! (BR)

(American Punk Records, 802 S. Broadway, Baltimore, MD 21231)

CHINESE TAKEAWAY - "Take Me Away" CD

Bop around, 77 style Swiss garage. Catchy songs with hooks and melody which definitely took a second listen for me to go "Hey y'know, this is pretty good..." The emaciated cover model could however stand a little fattening up. (LD)

(Chinese Takeaway c/o Mras, Terrangvaven 28, 129 48 Hagersten, SWEDEN)

CHOPPER/BLEW - split EP

Here's a refreshing comp with two competent and endearing punky pop bands. BLEW (Japan) sound like the love child of SNUFF and J CHURCH. Good fast paced and hummable music. CHOPPER (England) represent with a couple aggro pop classics. Much better than what I last heard from them. Their side combines their usual upbeat sound with a more DC-ish twist. The result is a more original and mature sound. Worth looking for. (BG)

(Snuffy Smile Records, 4.24.4.302 Daizawa, Setagaya-ku, Tokyo 155, JAPAN)

COUNTERBLAST - "Balance Of Pain" LP

With a title track like that, I have to admit I wasn't too surprised to hear the record kick off with spooky intro music that sounded as though they lifted the ambient soundtrack off of a CD ROM adventure game. I also wasn't too surprised when it broke into the prerequisite heavy grinding slush of guitar chords and growls. All it needed was some corny organ and this could pass as so so black metal. With no lack of theatrics, a simple ode to drinking becomes the epic "In League with Baldrick" - the ghost of wine, of course. When I was a D&D geek as a kid, all we had was prog rock and bad metal. I guess this is an improvement when it comes to looking for a soundtrack to your next gaming adventure. All in all, the dark tortured thing seems a little tired but they do a pretty good job at this and this record does have some nice moments. (MK)

(Skuld Releases, Malmheimer Str. 14, 71272 Renningen, GERMANY)

CUCKOOLAND - "Oh Boy!" EP

Two delitefull little pop ditties from this female fronted band from the UK. While this record has no edge to it, it's so sugar coated that I love it. A guilty pleasure up there with Circus cookies. (JF)

(Candy Floss Records, 130 Sutter St. 5th fl, San Francisco, CA 94104)

CURTAINRAIL

CURTAINRAIL - "Fast And First" EP

Just when you thought Japan has coughed up all the extreme fast-core it could muster, Chew and the NAT records crew kick down another killer EP. 9 songs of crazy time changes, metallic riffage, blistering speed, and immense power. Don't fucking miss out on this debut 'cause it destroys all in it's path. (MW)

(NAT Records, Shinmei Building 2F, 7-33, Nishi-Shinjuku 7, Shinjuku, Tokyo 160, JAPAN)

DAHMER/UNDINISM - split EP

This EP came out awhile back, making this material a little dated for both. The DAHMER side kicks much ass, with their 1000 mph grindcore and fascination with murderers. It's demo quality as well, which adds to the overall brutality. UNDINISM is much in the same approach, but with way-retarded lyrics. With titles like "Kill Gays", I'm suspecting their only purpose is to arouse controversy...so don't give them the time of day if chews your hide. (MW)

(Obnoxious Cadaver Records, PO Box 3023, STH. Brisbane BC, 4101 QLD, AUSTRALIA)

DEFORMED CONSCIENCE/EXCREMENT OF WAR - split LP

The Sludge label works in mysterious ways (..this was supposed to come out awhile ago..) so I was surprised to see this lying around to get reviewed. DEFORMED CONSCIENCE (r.i.p) is better than ever on this, being a lot faster than what I remember their earlier releases being like. Good shit. The E.O.W stuff is in the same vein as their "Cathode" LP. Well done, Swedish-esque hardcore/thrash. Good luck finding this. (MW)

(Sludge, BP 77, 75623 Paris Cedex 13, FRANCE)

DISTRESS/KARMA - split EP

Take a wild guess what DISTRESS does....? Yup, the "Dis" thang. But check it out, they're from Holland, so I guess it's original. KARMA play an early '80s style of punk that reminds me of MEDIA CHILDREN, probably because of the screamed female vocals. The lyrics for both cover war, sexism, etc. (MW)

(Filth-Ear Distr. c/o Kurt Van De Eynden, Magdalenastraat 31, 2550, Kontich, HOLLAND)

MUSIC REVIEWS

THE DEGENERICS

THE DEGENERICS - "I Don't Wanna" EP

I've attempted to steer you away from New Jersey punk rock many times. You wouldn't listen. OK. You're on your own now. This is fast, political punk that takes no prisoners. Screamed vocals accompany fast guitars and drums. This shit is so politically correct that I have to keep two vegans and a bevy of lesbians in the room at all times to keep me from straying from the fold. And ya know what? This punk-rock fuckin' shreds! It's definitely got titanium balls/ovaries. Give a listen. (BR)

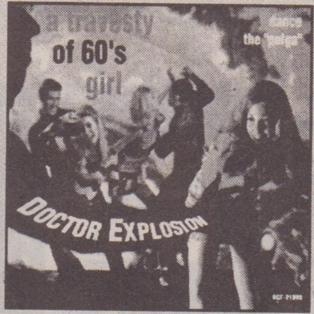
($3.50 ppd: 34 Carriage Lane, Englishtown, NJ 07726)

dillinger four.
the kids are all dead e.p.

DILLINGER FOUR - "The Kids Are All Dead" EP

Throaty pop punk somewhere between early JAWBREAKER and a punkier FACE TO FACE. This definitely has it's moments although at times it gets a tad generic. Still good though with some cool musical breaks and all. (RL)

(Cerebellum, PO Box 40308, St. Paul, MN 55104)



DOCTOR EXPLOSION - "A Travesty Of '60s Girl/The Pulga"

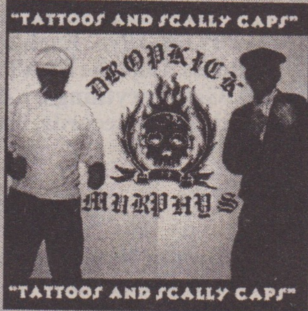
Pop punk and garage rock seem to be two easy targets for ridicule. So when a band comes around doing HI-FIVES type garage songs it's oh so tempting to point out the kids go-go dancing on the cover and the cool 60's cars and appliances on the back. However, the truth is I like this. The songs are short, they are catchy and they make me want to dance which is pretty hard to do. (CK)

(Subterfuge Records, Apartado de Carreos 46055, 28080 Madrid, SPAIN)

DROP DEAD - "Drop On The Boot" CD

This is a live 3" CD of a DROP DEAD set in Japan. With above average sound quality (as with most recordings from Japanese clubs), this is for all the D.D. fans. The only down side to this is that it's the same fucking songs that have been released on every single format. They just get a little old after awhile. (MW)

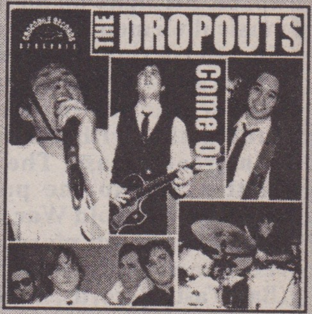
(Profane Existence Far East, c/o Izumi Kubo, 35, Sannaicho, Sennyuji, Higashiyamaku, Kyoto 605, JAPAN)



DROPKICK MURPHYS - "Tattoos And Scally Caps" EP

Another dose of oi/punk from Boston and a good follow up to their recent material. A real variety of strong music, thoughtful lyrics, and an excellent CLASH cover make it worth your while. (TB)

(GMM Records, PO Box 15234, Atlanta, GA 30333)



DROPOUTS - "Come On" EP

Catchy, familiar, and instantly likable. The DROPOUTS are a tough r&b band that share plenty of common ground with the YARDBIRDS and early KINKS, and are capable of wringing life out of ninety-year-old blues scales. Entertaining. (JH)

(Crocodile Records, PO Box 1412, Holywell, Flintshire, N. Wales, CH8 7WN, UK)

88 FINGERS LOUIE - "The Dom Years" CD

A comp of the FAT singles that seem to be a farewell to their drummer Dom, hence the title. I've always dug these guys with their RHYTHM COLLISION/DAG NASTY like sound. These guys do the melodic hardcore/pop punk thing quite well. A good release. (RL)

(Fat Wreck Chords)

ELECTRIC FRANKENSTEIN - "The Time Is Now" LP

This is the E.F. LP as opposed to the 10" with all the same stuff minus the "Mint Tone", and "Demolition Derby" EPs. Got it? Apparently the 10" was limited edition (only 1000) and out of print now. No wonder I paid so damn much for it. This is their best stuff I've heard to date, though, so if you've already bought a whole bunch of 7"'s and the CD and you think this isn't essential, don't. You need it it's great! (RY)

(Demolition Derby/Nitro!, Tervuursestwg 217, 1820 Perk, BELGIUM)

ENEWETAK - "Guns. Elvis Loved Them." LP

It's true, the King did love guns, and many a television felt his gun-toting fury! ENEWETAK continues in the same murder-core vein found on their first LP. Vocally, this is somewhat close to EYEHATEGOD, just a bit deeper. The music is a slower, less metal version of what INTEGRITY and GEHENNA (US) are doing; the holy terrorist school of hardcore. There is some awesome guitar work here that follows the vocals during some of the slower parts. My only complaint is the backup cookie monster vocals, which I don't remember from the first LP. That style is sounding more and more ridiculous to me, bordering on novelty. Other than that, this is tastier then a fried banana and peanut butter sandwich. (TH)

(Kiss Of Steel, PO Box 3952, Orange, CA 92857-0952)

MUSIC REVIEWS

EGGPLANT - "Hugs 'N' Kisses" EP

One-sided record of my favorite UK girl pop band since THE POPGUNS. Each song is a quick short burst of melodic goodness. Like the FLATMATES or DAN. A 'must see' live as well. Get everything by this band! (LH)

(Candy Floss Records, 130 Sutter St. 5th fl., San Francisco, CA 94104)

EVERYDAY MADNESS - "Preaching To The Converted" CD

Before listening to this, I read over the lyrics and I was completely blown away. It's the kind of stuff that needs to be said, and the kind of stuff you wished you had written yourself. The music is equally up to par with the words. Straight-on no frills hardcore punk with a strong musical element. They use dual male/female vocals that ride above tight instrumentation. There's a few stop/go parts, a few drum fills where the instruments stop for a brief second or two then come back in. The songs are well put together with the right elements to make this what it is, a great release. The lyrics, as stated earlier, are well written and to the point on issues such as domestic violence, the Cold War, hooliganism, dying, sexism, punk conformity, and more. Excellent, excellent disc. I can't recommend this enough!!! Get it for chrissakes!!! (MA)

(Bad Taste Records, St. Soderg 38, 22223 Lund, SWEDEN)

EX CATHEDRA/MACHINE GUN ETIQUETTE/NUTCASE - split LP

This is where it gets complicated. There's (as you may have guessed) 3 bands on this disc, and their songs are dispersed fairly randomly across both sides. They compliment each other well though, each band gets to do four to six songs, so it's a good introduction to any of them. The only band I was familiar with was EX CATHEDRA, and I assume most of you are as well. They're playing a lot of faster, more hardcore stuff here. MACHINE GUN ETIQUETTE (also from Glasgow) play an upbeat style of anthemic (almost oi) punk rock, while NUTCASE are more in the melodic hardcore vein. All in all, not a bad release. I'm well chuffed by the ETIQUETTE, a great new find there. (AM)

(Trapdoor Records, Gauss Str 49, 24143 Kiel-gaarden, GERMANY)

FMD
the Lowest common denominator

F.M.D. - "The Lowest Common Denominator" EP

Former members of COP OUT and PISTOL WHIPPED manage a decent debut - it's as quick as you'd expect, having the slashing tempo changes that make something stand out. It's pretty long (10 songs), which tends to make the sound a bit thin, but outside of that, outstanding. Attractively packaged in a screened sleeve, you should be getting the pen and paper out about now... (TM)

(FMD, PO Box 12401, Memphis, TN 38182-0401)

FAT NUTS - "Bloodsport" EP

These boys are from Jersey, but they've got the classic N.Y.H.C. sound down. The majority of these songs remind me of STRAIGHT AHEAD, but with more mosh parts and a meaner voice. I really enjoyed this—in the same way I like REDEMPTION 87. I'm glad this sound is still being played well, cause I love hearing and kickboxing to it live, but only a few with the old school sound really improve on the formula. Definitely a fun listen. (TH)

(Back Ta Basics, 79 Third Ave., 2nd Floor, Paterson, NJ 07514)

THE FIENDS
GRAVEDIGGER

FIENDS - "Gravedigger" EP

Hands down, my favorite record that I got to review this month. I was skeptical cause that mid '60s raw rock sound ain't my thing, plus I saw two people listed on organ. Yet this was fun, sort of like the better tracks on those "Back To The Grave" comps Crypt put out. (JF)

($3.50 ppd: Sonic Swirl Records, PO Box 770303, Lakewood, OH 44107)

4TH GRADE NOTHING - "Midcoast Hardcore" EP

Four short bursts of songs from this Minneapolis band. They play what they term as "Midcoast H.C." - a hybrid of both west and east coast HC—though they aren't too specific as to what particular west and east coast HC they are referring to. Their songs are a little flat musically and not too memorable but the playing and energy seem sincere. They, at times, remind me a little of YOUTH OF TODAY but slower and with far more funky breakdowns. Lyrically, they're a bit more interesting with a song about big union bosses stealing away the autonomy of the voiceless worker. (MK)

(Apathy Press Records, PO Box 629, Osseo, MN 55369)

FRIGG A-GO-GO
EVERYTHING AROUND ME
PRE-TEEN LOVE
360 TWIST!

FRIGG-A-GO-GO - "Everything Around Me/Pre-teen Love"

Five nattily-attired guys from Lafayette, Louisiana give us two decent punk numbers with a garage tinge. Lafayette isn't nearly as interesting a town as Crowley, LA is, where the deputy coroner and I got drunk on Cinnamon Schnapps and Pearl Lager in the bar at the Holiday Inn off I10 and he let me pass out on his couch. If a band from Lafayette can sound pretty good, I wonder what a band from Crowley would sound like? (CH)

(360 Twist Records, PO Box 9367, Denver, CO 80209)

FUNERAL ORATION - "Believer" LP

It's exciting to me that this band from my youth are still going. Because of their intent, it seems obvious that they aren't back for the sake of cashing in (believe me, there's no money in punk). But they've found a reason to come back and release an album of 14 new songs all with the freshness of a new punk band. More in the pop punk vein now and less of a Hüsker Dü influence, the music still has a rough edge that separates it from others in the genre. (LH)

(Hopeless Records, PO Box 7495, Van Nuys, CA 91409-7495)

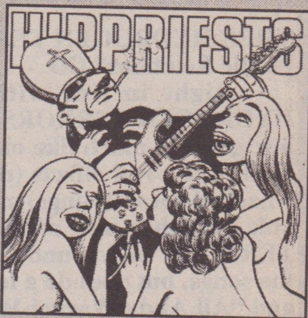
MUSIC REVIEWS

GOMNUPERS - "Angler" CD
Holy shit...this is the best thing I got all month. Brutal, metallic Japanese hardcore. Not fast-core, not crust, but straight forward hardcore (With a capital 'M' for MOSH). 8 songs plus a cover of AGNOSTIC FRONT's song "Fight". A must have for any true *HARD*core fan. (MW)
(Straight Up Record, Klub Counter Action, Kowa Bld 2F, S2W1 Chuou-Ku, Sapporo 064, JAPAN)

GOSHDARN - "Have Band Will Travel" EP
Four songs from this silly punk band from PA. Like I said, silly punk. Songs about Russians invading, and android girlfriends!? Sounds silly eh? Yes, but it also sounds good. Quality wise and music wise. Reminds me of this band called SELF. Which was another awesome band. You gotta check this stuff out! (AT)
($3 ppd, Send In The Clones, 8420 Bridle Rd, Philadelphia, PA 19111)

THEE HEADCOATEES - "Bozstick Haze" LP
My problem with THEE HEADCOATEES is the same one I find with many of the female bands in the garage scene. They don't play instruments and they don't write songs. I guess they're remaining true to the time period they are trying to preserve, but there's just something about it that bothers me. If you really like the HEADCOATS, but perhaps you are a little too homophobic that your feelings are making you nervous, THEE HEADCOATEES are what you need. Maybe, it's not the fact that these girls just do what Billy Childish tells them to, but that Mr. Childish writes songs that talk about being in love with boys and he writes them well. (CK)
(Vinyl Japan, Seiwa Building 2F 7-4-9, Nishi-Shinjuku, Shinjuku-ku, Tokyo 160, JAPAN)

HEROIN - "Anthology" CD
Shit. It's hard to review an anthology, I mean the stuffs out there and has been reviewed before. HEROIN were some of the forefathers of back to the audience, falling on the floor, screaming emo-hardcore. Musically, this was before bands like U.O.A. and ANTIOCH ARROW started going for loudness and a blur of the instruments. The two EP's and LP are here, in chronological order, beginning with a slower sound akin to AMENITY or FORCED DOWN, then growing totally into their own sound with vocals screamed at just about the breaking point and incredibly powerful music, often pretty fast but still well developed. HEROIN at its best. This sound carries over to the LP tracks, though they have more emphasis on music then vocals. Throughout all of this what really stands out are the lyrics which are of a personal nature which can speak to anyone, no space-age poetry. In an issue of POSITRON the lyrics to the second seven inch were printed as an interview. That's how good they are. (TH)
(Gravity, PO Box 81332, San Diego, CA 92138)



HIPPRIESTS - "Pope On Dope" EP
First I thought their singer was slur-singing from sheer shit-facedness. Then I realized they're *also* German. Real raw sloppy-good punk rock. If the PINK LINCOLNS lost all muscle control (and bowel function too, sure, why not) you might end up with something like this. I dig it. (RY)
(V.M.L., PO Box 183, Franklin Park, IL 60131)

HIS HERO IS GONE - "Fifteen Counts Of Arson" LP
You ever hear one of those albums that is so amazing that it pushes punk music to another level? One that sets the standard, that other bands try to emulate? I have listened to this thing at least a hundred times, and I am blown awayeach and every time. The music on this is just so thick and heavy. Tense, churning rhythms that alternate between slow grind and fast hardcore. And the two vocalists unleash some of the most scathing screams around. The lyrics on this complement the music with a dark and depressing feel. They're all about battling against the different levels of confinement that we face everyday. The song "The End Result of 11 Months In The Mental Hospital" should get special mention for being one of the most wicked and demented tracks ever laid to vinyl. Confront your demons, and buy this record now! (RC)
(Prank Records, PO Box 410892, San Francisco, CA 94141-0892)

HOOTON 3 CAR/LOVEMEN - split EP
I play the LOVEMEN side, and find out they play an overly emotional pop punk. I flip the record over to the HOOTEN 3 CAR side, and more of the same. Too wimpy for my tastes. (CW)
(no address)

THE HUMPERS - "Plastique Valentine/Fucking Secretaries" 10"
You've gotta love the packaging - a heart shaped 10" on red vinyl in a clear plastic sleeve. Yow! You've really got love what it contains: two complete and total rockers. Mid-tempo, driving, catchy punk-n-roll at its best, with influences that are too numerous to list. Let's start with THE MODERN LOVERS, RICHARD HELL, and THE DEAD BOYS. These guys borrow from the greats and make their own sound. Find this. (KK)
(Sympathy)

the HYSTERICS

THE HYSTERICS - "Shot Heard Round The World" EP
Old school snotty punk rock/hardcore circa 1982. Almost has a SoCal feel like THE ADOLESCENTS only a bit faster... or maybe early FREEZE. Anyways, this merry band of sixteen year olds do this stuff well. Retro folk check this out. (RL)
(Let It Rock Records, 424 Bloomfield Ave., Montclair, NJ 07042)

MUSIC REVIEWS

THEE HYDROGEN TERRORS - "Terror, Diplomacy & Public Relations" CD

Right in line with their other releases, THEE HYDROGEN TERRORS crank out a heavy, punchy, rhythmic grooves much like old mid tempo BUTTHOLE SURFERS. The vocal effects (doubled vocals to bullhorns to just whacked vocal stylings) make many of the lyrics undecipherable, but they also add an essential layer defining THEE TERRORS' busy sound. A screeching sax sneaks into many of the songs, but does do a lot for me. "!Mexico!", "Sissy Bar", and "All Andy Warhol Weekend" are the highlights sliding somewhere between the BUTTHOLES and WALL OF VOODOO. (HM)

(Load Records, PO Box 35, Providence, RI 02901)

HYMANS - "Hyman Rights" 10"

This band takes its main influence from "Road to Ruin" vintage RAMONES; from the DeeDee-esque vocals and hooks to their pounding powerchord guitars, the imitation gradually melds into something even a little better than the original. Okay, that's sacrilege to say that; but there's a bunch of catchy, rockin' tunes on this one, including a serviceable version of BLONDIE's "Hanging' on the Telephone" and THE RAMONES' "Let's Go." But in the case of this record, five or six of the originals turn out to be the highlights. Recommended, if you don't mind a positively slavish lack of originality in your music. (SS)

(Frank Records; if these guys weren't so fixated on the RAMONES, maybe they could have included their address)

INSOMNIACS - "Out Of It" CD

These guys could possibly be the only band on this label I care about (naturally excluding bands whose members I know...). Makes me think the boss tunes on the 1st LP are no flukes. 15 songs with the first song ready to make me change genders, put on a mini and frug away in a giant birdcage. These guys naturally do the WATCHBAND/YARDBIRDS thing but build upon this tired old chassis with an almost BEATLE-esque song sense with a singer that's got the snarl as well as the pipes. Classics abound in "Already Down", "God I Need It" etc. etc. (HD)

(Estrus)

INWARD - "Blind" EP

About evenly divided the powers that control what gets reviewed - after some persuasion, it squeaks by the 'metal' test and gets in. Had to do it - this one slayed me. I'm pretty jaded (by my own admission), and this won me over immediately. Fierce vocals, no small amount of outright noise, and a liberal helping of metal. I'd call it a hardcore record, but they're certainly unafraid of genre boundaries - as with many of the best, doing what's natural. In German, so I have no idea what they're saying... obviously, I'm not real worried about that! (TM)

(My War Records c/o Thomas Franke, Hamptstrabe 17a, 14727 Fremnitz, GERMANY)

J-CHURCH - "V.M.Live" EP

Unlistenable. For collectors and J-CHURCH completists only, definitely not for fans. Hands down, the worst slab of J-CHURCH vinyl. (JF)

(V.M.L., PO Box 183, Franklin Park, IL 60131)

JACK OBLIVIAN - "American Slang" LP

This is an easy review. Basically, THE OBLIVIANS are one of my favorite bands and I have a huge crush on Jack so this is totally biased. Most of the songs are Jack playing with members of IMPALA with one OBLIVIANS outtake thrown in for good measure. It's the bluesier side of THE OBLIVIANS with longer songs than you may be used to hearing. It's raw, it's what you'd expect, it's great. (CK)

(Sympathy)

JAKE & THE STIFFS - "I Like Girls" EP

A couple of issues I remember reviewing one of this bands 7", and basically liking it except for a dumb guitar solo. Well, once again history repeats itself. A danm good 7" except when somebody has to show off the fact that they know more than three chords. Lyrically, this takes a funny and specific look at lost loves. Not bad, but ditch the guitar solos, please. (JF)

Jake & the Stiffs
"I LIKE GIRLS"

(Trickshot Records, 815 Rosedale Ave #1, Wilmington, DE 19809)

THE JIMMIES - "Countdown" CD

I don't know what it is about THE JIMMIES that bugs me. They play competent punk ala NEW BOMB TURKS or GAUNT, yet something is missing. Maybe they're just a little too restrained. Why, when I picture how this band must be live, I see only their friends watching them. (JF)

(Schizophonic Records, 232 SE Oak, Portland, OR 97214)

JINX - "Talking Shit" EP

A fine debut by this all Polish three piece who now reside in Chicago. The four songs on this mix equal parts pop and pogo style punk with lots of cool sing-a-longs and the end result is some seriously fun and listenable shit that at times reminds me of THE EJECTED. Worth three bucks for sure. (RM)

(They Still Make Records, 1349 W Tayler 3r, Chicago, IL 60607)

MUSIC REVIEWS

John Bender
PreparationH

JOHN BENDER/PREPARATION-H - split EP

JOHN BENDER play some methodic power-violence that changes tempo, and has an overall grainy feel. They blast from song to song without a moment to spare. 8 songs that go by in the blink of an eye. PREPARATION-H just fuck shit up like you wouldn't believe!! They should pack up and move out to Southern California, 'cuz that have that sound; thrashy hardcore with grindy and heavy elements. They have plenty of speed but they add enough bits to make each song distinguishable from the next. They end their side with "Demon" from SEPTIC DEATH. Excellent record!! (MA)

(Anthromorphic Records, 62 Creekwood Sq., Cincinnati, OH 45246-3811)

THE JOHNNY BOYS - "Broken Radio" CD

My first Japanese review. I see leather & studs, a mohawk, and American firearms graphics. I hear a good mix of '77 garage punk with a LAZY COWGIRLS guitar sound. Some English lyrics thrown in. Intriguing. (TB)

(Straight Up Records c/o Klub Counter Action, Kowa Bld 2f s2wl, Chu-Ouku, Sapporo, JAPAN)

THE KENT 3 - "Burl Ives" EP

A new record by a band who always seemed to be trying to get into the garage rock scene, but somehow got stuck on the fringe. Now they arrive and may possibly be accepted. They note that they recorded on a 1959 Ampex, there's a car on the front and they start the record with an instrumental. They may be on to something. (CK)

(My Fat Ass Records, PO Box 45133, Seattle, WA 98145-0133)

"IT AIN'T A PARTY UNTIL SOMEONE LOSES AN EYE!"
KIDS
INSIDE OF THE LINES

THE KIDS WHO NEVER LEARNED TO COLOR INSIDE OF THE LINES - "It's Not a Party Until Someone Loses An Eye" EP

Super catchy '85 sounding hardcore punk. Some of it sounds more upbeat, like modern new skool stuff. Str8 outta Tulsa, Oklahoma. Songs about paranoia, egoism, endgame, and a dirty friend. This is a good record, and it beats the hell outta that shit ya been listenin' to lately. (BB)

(Sensual Underground Ministries, PO Box 8545, Tulsa OK, 74101)

THE KILLER BARBIES - "...Only For Freaks" LP

Cute girl vocals backed by simple powerchord guitars—that's the basic appeal of this spirited clutch of rockers. Aside from "Freak Show" (which, like the rest of the album, shows little skill in orchestration), it's a standard poppish punk with semi-humorous lyrics. About average for the style. (SS)

(Subterfuge Records, PO Box 46055, 28080 Madrid, SPAIN)

KILLER KLOWN - "Twist & Fuck" 2x45

The two 45s here make for nearly an album's worth of varied musical entertainment, from straightahead punk ("Puke Pie", "The Young Ones"), to neo-60s trash ("Somebody Tell Me"), to funnypunk ("Skinheads are Marchin' on the World", replete with Oi! shouts), dance punk ("Twist & Fuck", which includes some vocals from their girl vocalist). The hard rockin' guitars and organ in the background gives this the feel of vintage garage punk, which is as close to describing this record as one can get. Above average. (SS)

(Non C'N N'E Records, Via Broni 4, 10126 Torino, ITALY)

KITTY BADASS
WE'LL LET YOU LIVE ep
myopic

KITTY BADASS - "We'll Let You Live" EP

Great high energy punk rock with above average playing and great melodic female vocals. Cool singalong background vocals are on most of the tunes along with good hooks that'll have you playing this one over and over. (MM)

(Myopic, 224 Main Ave. 2nd Fl., Norwalk, CT 06851)

KONFETTURA - "Son Qui" CD EP

Italian teenagers busting some peppy, poppy angst-fuelled melodic punk. Certain American pop-punk bands are an obvious influence, but this is powerfully produced and the vocals have enough attitude to set them apart from the rest. Ranging from the slow to the super fast, the five songs on here display energy and character. The members range from 13 to 17 years old, so they've got time to find their own style. Meanwhile, this is pretty cool. (AM)

(Il Suono Degli Spazi, Via Del Rovescio 2185, 47023 Cesena (FO), ITALY)

KURT - "The Wait" LP

One of the few records that grabs my attention enough for me to campaign on it's behalf (to get reviewed - ironic, as there were two this month, the INWARD EP being the other) - this is certainly a standout release. I picked it up thinking of the frantic hardcore they doled out a bit back on their debut EP - this was beyond just a curveball! Showing some audacious moves, they've manage to surpass anything I've heard from them before - driving melody, intricate guitar work and mature (? - sorry, can't think of a better word!) songwriting - treading the invisible line between the aggro of hardcore and the unforgettable nature of great songs - I'll take more of this, please! (TM)

(X-Mist, Leonhardstr. 18A, 72202 Nagold, GERMANY)

LILLINGTONS - "Lillington High" EP

This poppy combo crank out a cool four songer that includes their great "Lillington High". Limited to 498, this is a strong second single in the crooning pop punk vein a la SMOKING POPES. Good stuff but the title track is the classic for you pop punkers. (RL)

(Clearview)

MUSIC REVIEWS

LEAPFROG
Terror begets terror, fear begets fear—until the hysteria exhausts itself. Have we reached the end of this cycle?

LEAPFROG/DECEPTACONS - split EP

LEAPFROG begins this EP with a kind of a heavy punk BEASTIE BOYS style and moves into a more thrash/hardcore direction. DECEPTACONS are a fast thrash band. They do a straight cover of MINOR THREAT's "Straight Edge". Why? (MM)

(1780 A North Dove Rd., Yardly, PA 19067)

SO GIRLS 'N' BOYS, SING ALONG WITH:
3 TRACKS ON HOT WAX!!!
the LeT's GoS!
1. HAVE SOME ROCK'N'ROLL!!!
2. PICKUP QUEEN!!!
3. UGLY PUNK ROCK GIRL!!!
FRANK records

LETS'S GO'S/DESTITUTES - split EP

Two Swedish bands forget that wanky solos do not rock. Repeat: solos do not rock. Neither do lousy vocals and totally by-the-numbers 'rock' songs. Limp. Runny. I'm checking the catbox. (RW)

(Frank Records, PO Box 103, 77123 Ludvika, SWEDEN)

LINK 80 - "17 Reasons..." LP

After a couple of splits, finally a full length from these teenage Gilman faves. These youngsters, the oldest is only 18, obviously listened to OPERATION IVY because they have a similiar heavy ska punk sound. Yet, unlike lots of skacore stuff, LINK 80 have enough energy and edge to pull it off. Congratulations. (JF)

(Asian Man Records, PO Box 35585, Monte Sereno, CA 95030-5585)

LYNYRDS INNARDS - "V.M.Live" EP

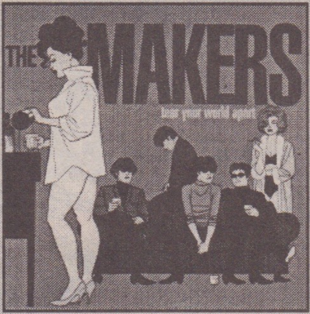
As I'm sure you know by now, this recording is live. So it sounds a little fuzzy. But it still rocks. LYNYRDS INNARDS has that kinda early FACE TO FACE sound to me. I'm not sure if that's good or bad (or what the band would say about that) but that's how it sounds to me. They got some cool songs on their split with the WYNONA RIDERS as well. (As do the W.R.'s) Well worth checking out. (AT)

(V.M.L., PO Box 183, Franklin Park, IL 60131)

MADCAP - "Monopoly" CD

Third rate, watered down NOFX. But wait there's more! Besides including a bit of ska, these boys take time out for a hard hitting analysis of the first O.J. Simpson verdict, place God at the top of their thank you list, and include the lyrical use of not only "wigger" (whites who 'act like blacks') but "faggot" as well. (TH)

(Disgo, 1630 Quail Lake Dr, Venice, FL 34293)


THE MAKERS
tear your world apart

THE MAKERS - "Tear Your World Apart" 2x45

I like these twin singles better than anything THE MAKERS have put out in the last two years. Their sound has tightened up a bit with their new guitarist Jamie, without getting too polished. I think "World's Apart", "She Was Born", and "Real Go Getta" would have made a fine single just by themselves, but the other three songs are OK too, I guess. Ouch, that hurts to admit. (CH)

(Estrus)

CHILLING, THRILLING
SOUNDS OF
THE MILLIONAIRES

THE MILLIONAIRES - "Chilling, Thrilling Sounds Of" EP

A four song EP of what I wanna call "College Rock" - in the good mid 80's sense of the phrase. The songs are fairly smooth mid-paced numbers fronted with pleasant raw vocals - not entirely unlike bands such as BOB EVANS first releases. Personally, I prefer the two faster songs which grab and shake much more noticeably. (LD)

(Teen Patriot Records, PO Box 85073, Los Angeles, CA 90072-0073)

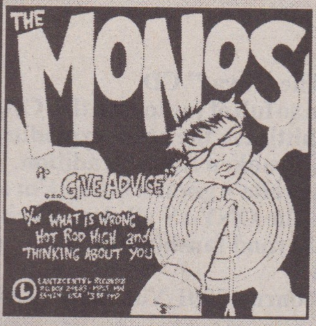
MISANTHROPISTS
FUCK RACISM
HATE EVERYONE EQUALLY

THE MISANTHROPISTS/ GODSTOMPER - split EP

GODSTOMPER is only two guys, one on bass and vocals, and the other one is beating a drum kit to death. The first song , "Fallen State" is a doomish instrumental in a style of playing reminiscent to Chris Dodge. the remaining four songs are quick blasts of musical chaos with some inhuman vocals. Pretty cool stuff without a doubt. Get this and then get their split with KATHY AMES. THE MISANTHROPISTS are a full band, with tons of speed and a somewhat Swedish sound lurking underneath. They play each song like it's their last as they sound as though they're murdering each other. Crank it up and bask in the glory. Further testament in the West Bay Hard Core sound. (MA)

(Cesspool Records c/o Paul Barfo, 985 Bidwell Ave., Sunnyvale, CA 94086)

MUSIC REVIEWS



MONOS/ TOTALLIES - split EP

Two Midwest bands teaming up to bring you one slab. THE TOTALLIES play faster-paced popish punk which is catchy enough, but just really not that great. THE MONOS lean towards the slower hardcore style with vocals that are a touch too dramatic and - could it be? - yes, I believe it is - a double kick drum (hmmm!). Production could be a little better. (KK)

(Lantzcentral Records, PO Box 24683, Minneapolis, MN 55424)

THE MORNING SHAKES
TAKE YOU
OUT!

THE MORNING SHAKES - "Take You Out" EP

You know you'll never be cool when records make you squeal with excitement and this EP definitely got a squeak out of this reviewer. The fourth release down the line I believe, for this NYC band. And like everything thing else they've done, it fuckin' rocks. Four songs - two originals as well as covers of "Don't Push Me Around" and "Youngblood". Stripped down, raucous garage, with thick and chunky bass lines, squawking vocals, just as catchy as can be. Wish they'd tour sometime. (LD)

(Sack O' Shit Records, PO Box 308, Kankakee, IL 60901)

MUDDLEHEAD WE STAND
Shortfuse

SHORT FUSE/MUDDLEHEAD - split EP

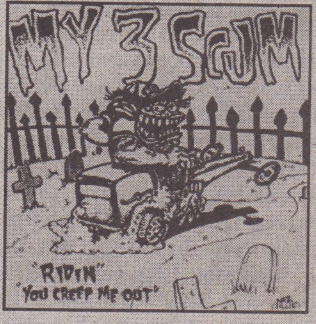
SHORT FUSE follow up last year's EP with two more killer tracks, "Happiness Within" being a bit slower than the other, but the lyrics and overall delivery is still as lethal. MUDDLEHEAD... Holy christ!! Thick sound with strangled vocals, dense and abrasive guitars, heavy bass that you can hear (always a plus), and the drums are tuned nicely. The tempos vary from speedy to mid-tempo 'mosh' parts. Fuckin' great stuff!! (MA)

(Rick Healey, 79 Third Ave., 2nd fl., Paterson, NJ 07514)

MUTIES - "First Issue" CD

The Spanish are going crazy for power-pop bands these days, and here's another one to throw on the pile. Sparkly production merely highlights the lack of grit (or pop touch) that puts these things over the hump. Writing pop songs that rock is a lot harder than people will give credit for. "Not Of This Earth" is an okay punker on here, but overall it didn't thrill me. (RW)

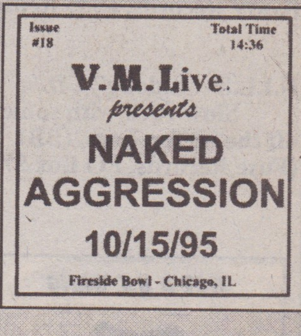
(Barmy Records, Apdo 1743, 33080 Oviedo, SPAIN)



MY 3 SCUM - "Ridin" EP

Ooh yeah! MY 3 SCUM deliver two rad ass songs that'll get you goin in no time flat. This psyco-trio hails from, get this...Eerie, PA. And they're on Eerie Records. That's rad all it's own man. But having this band along with all that eerie shit just makes it all the better. They bring me to a HELLVIS kinda feel. Or a toned down HAYRIDE TO HELL. Either way, you can't afford to miss out on this shit man. It rocks! (AT)

($3 ppd: Eerie Records, 2408 Peach St, Erie, PA 16502)



NAKED AGGRESSION - "V.M.Live" EP

I'm amazed at the popularity of this band. But then again, THE QUEERS are also pretty popular. Go figure. They do have a few moments that are interesting, but on the whole, they're pretty mediocre. I haven't paid attention to this band since the first two EPs. Six songs with a tinny sound, and they do an insulting cover of KIM WILDE's "Kids In America". (MA)

(V.M.L., PO Box 183, Franklin Park, IL 60131)

NASHVILLE PUSSY - "Go Motherfucker Go/Milk Cow Blues"

This shit-kickin' bourbon fueled bad-bad rock n' roll is all about gettin' loaded and drivin' hell-bent for destruction in the wrong lane. If you gave the DUMMIES some good crank and sent 'em down south in a '54 Hudson Hornet you'd get this unrepentant devil rock. Jerry Lee Lewis approved. (BR)

(Bitter Sweet Records, 920 roadway #1403, New York, NY 10010)

THE NEPHEWS - "Beat Haven" 10"

Subtitled "Experimental Stereo Mix", I certainly get the experimental part. Weird time changes and rhythms. Spoken and sung vocals and chants. Bits of sax and percussion as well. The more guitar oriented stuff reminds me of later HONOR ROLL. The weirder stuff reminds me of A SUBTLE PLAGUE or something of that design. I can't really get into "Roll Over Beethoven" myself. (LH)

(Flapping Jet Records, 3639 Midway Dr. #271, San Diego, CA 92110)

MUSIC REVIEWS

THE NICOTEENS/THE DYSLEXICS - "Learning Disorders Vs. Nasty Habits" split CD

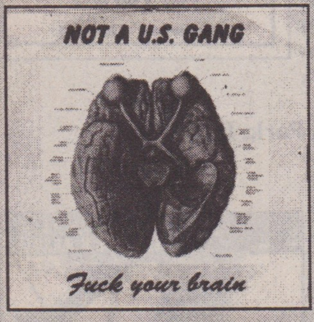
The best thing about this CD is a "thank you" letter revealing the twisted tale of producing this CD. I guess the jist of it is that people are people and parents are good to mooch from. The CD itself contains lots of silly sound bites between nearly every song, a bonus track and a crack that creates a terminal skip in the final tune. This CD leads off with THE DYSLEXICS, who've since lost their bassist and guitarist, and have a DAG NASTY-ish thrash sound. The vocals are a bit too monotone for me, but the singer is quite photogenic posed with a Schaefer Lite (excellent choice). The NICOTEENS, who only lost their drummer, have a SCREECHING WEASEL type sound. Highlights of this CD are THE DYSLEXICS' masturbation song, the shop lifting sound bite, lots of thank you lists, and an inane song about the Tick. When THE NICOTEENS sing "I love the Tick, I love big tits", I wonder if they mean the Tick's big tits or just big tits in general. Not too memorable, but hats off to the first painstaking effort. (HM)

(Gary Records, 6535 Repton St #3, Los Angeles, CA 90042)

N.I.L.8 - "...doug" CD

Slow rock with some faster punky brewster parts. Lay off the reefer, boys. (BB)

(Fuse Records, PO Box 578497, Chicago IL 60657)



NOT A U.S. GANG - "Fuck Your Brain" EP

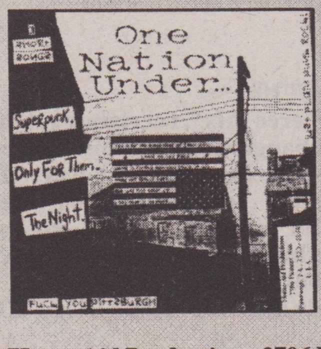
Average melodic hardcore from Germany, similar to NO FUN AT ALL or other stuff coming out of Sweden. Still, this isn't as bad as the name or cover would suggest. (JF)

(Barracuda Rex, A.-Schmieder-Str. 53, 94337 Steinach, GERMANY)

NUTCASE - "Just In Case..." EP

Punk music with some melody and harmonies, all mid-tempo. Five songs that are OK, but a bit rudimentary, with "Saturday Night" being a solid pop-punk tune. (MC)

(M. Kock, Sylter Bogen 10, 24107 Kiel, GERMANY)



ONE NATION UNDER/ 4TH GRADE NOTHING - split EP

4TH GRADE NOTHING play a couple of pretty good east coast (sounding) hardcore. They could be likened unto CITIZENS ARREST. One song is about class war and the other one is about personal pain. ONE NATION UNDER are real similar, but their songs are shorter and their lyrics are better. (JN)

(Home-Aid Productions, 2706 Pioneer Ave, Pittsburgh, PA 15226-2034)

ONYAS - "Get Shitfaced With The Onyas" CD

Hey, ONYAS, you rule!! I'm so full of joy to own this CD. What this is, here, is the hardest-hittinest, the head- explodinest, rocker's rock - of true heavy, drunken Aussie tradition. I could watch nature shows on Australia's great whites, (I'm a damn shark *nut* !) and listen to the ONYAS all day. Their drummer's name is JAWS, I'm beyond fanship, I'm moving toward sickening worship. (RY)

(Au.go.go, GPO Box 542d, Melbourne 3001 Vic, AUSTRALIA)

OPPOSITION - "Better Days And Bad Advice" LP

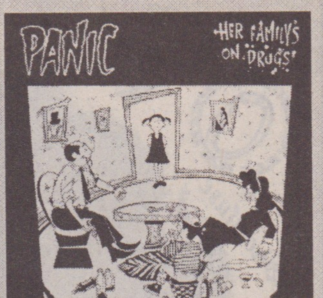
This is a straight up amazing 8 track blast of powerful hardcore. At times this runs at break neck speed, at other times it's slow enough to dance to. This album kicks as much ass as their "Pre-packaged" seven inch. A must buy for hardcore fans. (CW)

(Push Pull Records, PO Box 471, Allston, MA 02134)

OUTPATIENTS - "Hardcore Outcasts..." CD

According to the liner notes, most of the songs on this came from the band's cassette master tapes. The reels for this recording were lost before they were ever mixed, so the sound is a bit raw in places. This is fast and rowdy punk from the East Coast, done in the vein of the F.U.'s. This also includes their track from the "Flipside Vinyl Fanzine Vol. 2". Definitely a worthy release. (RC)

(PO Box 123, New York, NY 10185-0002)



PANIC - "Her Family's On Drugs" EP

Old-style, straightforward, melodic punk rock, in an English vein. Borrowing from early UK hardcore at times (imagine THE ABRASIVE WHEELS with a dose of RAMONES) all four tracks are quality, if possibly a little uninspired. (KK)

(Phoenix Records, 24 Woodville Rd., New Barnet, Hertfordshire, EN5 5UA, UK)

THE PHANTOM CREEPS - "Rebel Without Applause" CD

I had never thought too much about the recordings I'd heard by these Austinites; always thought it was sort of lackluster surf. Then I got the considerable pleasure if seeing them live last summer. - woo doggies did they rock. Now with their first full length, the band again fails to capture just how good I thought they were live, but still this is a vast improvement over their earlier stuff. Fourteen songs of sleazy, early GUN CLUB influenced swamp-a-billy. Definitely worth your time to check out. (LD)

($10.00 ppd: Monkey Boy Records, 7311 S. Congress, Austin, TX 78745)

MUSIC REVIEWS

PINHEAD CIRCUS/NOBODYS - split EP

PINHEAD CIRCUS is okay. You'd probably like them, lots of chances to sit in your bedroom and sing along. To me, it sounds vaguely like CRIMPSHRINE way overdone. NOBODYS side starts with a fucking rock epic instrumental, and after I woke up, the music started sounded like bar rock crap. It's records like this that make me look forward to death. (BB)
(Soda Jerk, PO Box 4065, Boulder, CO 80306)

PINK FLAMINGOS - "Poppin' Eye Effect" EP

Germany's PINK FLAMINGO's new 9 song EP is a total rager. This is blazing blurrcore with that over the top drumming that brings HERESY to mind. And the super raw vocals compliment the music quite well. The lyrics wail on about things like factory workers, media control, and not using your voice. In all honesty, I have really never gave this band a listen, but I think it's time to start! (RC)

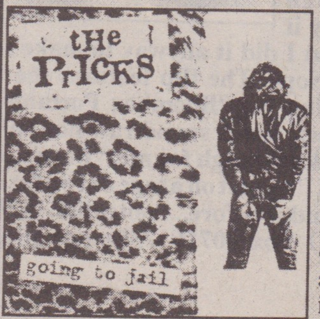
(Thought Crime c/o Jens Walter, Petersburger Str 68, 10 249 Berlin, GERMANY)

THE POMERANIANS - "Skinny Legs" EP

It's been a while since their first single. This one has 4 songs, all in the vein of Olympia type pop that K Records is known for. Donna's voice is way cool, and this is recorded by legendary underground producer Bart Thurber. Everything he does is worth owning. (MC)
(3288 21st St. #163, San Francisco, CA 94110)

PRESSURE - CD

Look, I don't care what bands the members of PRESSURE came from (see press release), this is horribly corny popcore. From the singers heavy metal "We're not gonna take it voice", to the the dub version of their song "Destroy LA", this is one horribly cliche ridden release, avoid this like the plague. (CW)
(Uprising Records, PO Box 490, Laguna Beach, CA 92652)



THE PRICKS - "Going To Jail" EP

The first thing that I recall about the PRICKS (debut?) record is that they cover SHAM 69's "Borstal Breakdown", but there's really more to it than that. The band tears through their originals with a fucked-up fury that offers no excuses, and makes no apologies. The latest in an unending series of hardcore 7"s to emerge from toolsheds and garages from the American heartland. (JH)
(Rubber City Records, PO Box 8349, Akron, OH 44320-0349)

PUSSYCAT FLANAGAN

PUSSYCAT FLANAGAN - "Asspatch" EP

"Asspatch" is the funniest catchiest song I've ever heard... the chorus is "retarded metal kid," and the song is punctuated by tanktops, muscle cars, framed posters, and other *metalabilia*. This 45 has all the energy of the first BIKINI KILL tape, with a sharp sense of humor. It's great. Very punk. (GS)
(Teen Patriot Records, PO Box 85073, Los Angeles, CA 90072)

PLUG - "You Cannot Deny" CD

Groovy E.Y.M. from Japan. (For those of you who don't know that one yet, it's "Earnest Young Men" - pass it on). There's a little JAWBREAKER in this, maybe a little math rock. It's a scream. Four song CD, get It. ("Distro/bands - trade with us!"). (BB)
(Straight Up Records, S8-W8-521-32-201 Chuo-ku, Sapporo 064, JAPAN)

RAN - "John Says" EP

RAN seem to play with precision and dedication, and even manage to sound listenable while doing so (aside from a couple unnecessary solos). This EP finds them mining a post punk territory, mixing in a little old school influence also. They lean more toward the moody than the aggressive side of things. Pretty damn good, yet I would've liked to hear them play with just a bit more fire. (BG)
(Snuffy Smile Records, 4.24.4.302 Daizawa, Setagaya-ku, Tokyo 155, JAPAN)

REBEL REBEL - "Lifestyles Of The Sick And Famous" CD

Totally silly "punk" stuff from SoCal. Really dumb songs like "The Party Never Ends", "Everybody Loves A Saturday Night" not to mention the title track. They want to be shocking but they're just short. Musically, they're punk a few marks west of NIN. You must, however, see this record cover. Tell me they weren't a Sunset Strip glam band gone punk... (LH)
(MK Ultra Records, no address)

RECKLESS
ALLERGIC TO
AUTHORITY

RECKLESS - "Allergic To Authority" EP

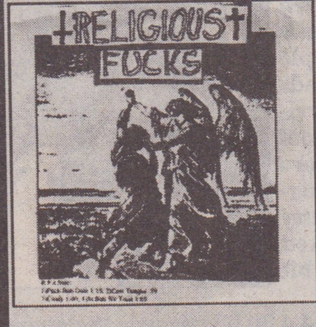
Mid tempo melodic punk rock with tuneful yet raspy spoken/sung vocals on this 6 song EP. Bonus points for a nice bizarre cover of the PATSY CLINE song " Fall To Pieces". (MM)
(PO Box 2986, Covina, CA 91722-8986)

MUSIC REVIEWS

REGAL BEAGLE
JR HIT TUNES TO GET DRUNK TO
GALAXY BEE
Long Day's Journey
Retrograde
Pipe Dreams

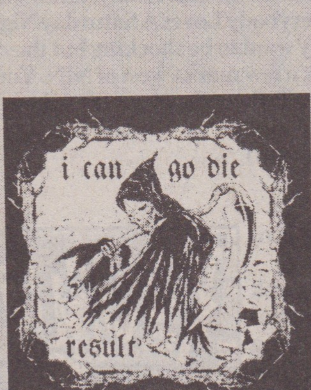
REGAL BEAGLE/GALAXY BEE - split EP

Not too shabby for the first record for RB, GB, and Galactic Beagle Records, but not as "fucking rad" as the liner notes claim. Unfortunately, this is the first and (possibly) last recording for GALAXY BEE (RIP) who've got that SOCIAL UNREST bass intro thing down, but are able to transform their songs into mid-tempo, writhing cauldrons of angst, '80s style. It's funny how the BEES' vocals start off sounding female a la a young PENELOPE HOUSTON and by the end of the record sound like a defeated MORRISSEY. In contrast, The BEAGLES are straight up SCREECHING WEASEL with all the "uuhhh oohhh" backing vocals, dumb as it gets lyrics and plenty of energy. Right on. (HM)
(Galactic Beagle Records, PO Box 3888, Montebello, CA 90640-1830)



RELIGIOUS FUCKS/ECOSTENCH - split EP

Are you a big fan of 45 second thrash songs that sound like they were recorded in a cereal box? Then this puppy is for you. Both bands rock, but RELIGIOUS FUCKS leave ECOSTENCH in the dust. The way RELIGIOUS FUCKS mix rapid fire drumming with abrupt tempo changes reminds me a bit of OTTAWA, except faster. ECOSTENCH on the other hand, almost won me over by having the song title of the month. How does "Branding Iron In The Mysterious Colon of Rupal" sound? Recommended! (RC)
(Knot Music, PO Box 501, South Haven, MI 49090-0501)



RESULT - "I Can Go Die" EP

A strong five-song EP of self-described "filthy stench punk crust" with lyrics about punk apathy, backstabbing, and media dupes. It sounds not unlike LOS CRUDOS, although without their originality and variety. But it's intense and well done. (GS)
(MCR Company, 157 Kamiagu, Maizuru, Kyoto 624, JAPAN)

Rotten Sound
Sick Bastard

ROTTEN SOUND - "Sick Bastard" EP

Yikes! this is a deeper CITIZEN"S ARREST, with a DROP DEAD speed influence. Holy shit, are the vocals deep.... too deep for my tastes, but if you like that sort of thing then go for it because the 7" as a whole isn't too bad. (LU)
(Genet Records, PO Box 447, 9000 Gent 1, BELGIUM)

SEELING - "Quinky The Mountain Goat Series" CD

Quinky the mountain goat?? What the fuck? Anyway this band is from Australia. They're pretty good. But the sound quality isn't. Whoever mixed this is horrible. But like I said, the band is good. Sounds like AXEL SWEAT. Or more appropriately, they sound like a Fat Wreck Chords kinda band. Which ain't a bad thing you know. What's with the goat??? (AT)
(MDS, 55 Danks St, Port Melbourne 3207, AUSTRALIA)

SEMA 4 - "In Memory Of…" LP

I don't know when this was recorded, but it's being released in memory of their late singer Jock Marston. It sounds like it might have been done in the late '70s as you can hear elements of bands like EATER and WIRE, but it's not overtly punk, with more '60s and early '70s influence. (MC)
(Detour Records, PO Box 18, Midhurst, West Sussex GU29 9YU, ENGLAND)

SICTEENS/CHINESE LOVE BEADS - split EP

Immediately encouraged by the SICTEENS sleeve on this split... one guy looks like a definite candidate for gene therapy! Shit, they all look weird! Aaaaaahhh, they were OK enough, the songs are solidly in the RAMONES-clone family without displaying enough catchiness to make me play it over and over and over, but I did it anyway to make sure I wasn't missing anything. Nope. The flip features the CHINESE LOVE BEADS taking the "Boombox Portable Studios" approach to make their songs sound raw but only the third song on their side broke through for me, "Born Loose". Good 'un, good enough that I'll put it on a tape or two for other people to figure out. I've said it before.... potential. (RW)
(Yucky Bus Wreckidz, PO Box 40716, Albuquerque, NM 87196)

MUSIC REVIEWS

SICK BOYS - "Two-Man Conga Line" LP

Another awesome V.M.L. release except this isn't live. Which kinda surprised me. I guess I've been hiding under a rock or something cuz they have a whole shit load of stuff that ain't live. Man I gotta get out more. Anyway this band is cool. From the picture you'd think they would be like a psychobilly band. Or a rockabilly band for that matter. But they're not really. I mean, they have some stuff that sounds kinda psycho/punk but most of it is punk. Kinda like the REHABS. Rad record. Good quality. Great music. Purple swirly vinyl. What else do you need man? (AT)

(V.M.L., PO Box 183, Franklin Park, IL 60131)

'68 COMEBACK - "Whistle Bait/Modern Don Juan"

You can't blame somebody for remaining as consistent as a goddamn Hostess Twinkie for almost as many years. An American original of sorts, JEFF EVANS has been leading the Midwest grease-fire punk scene relentlessly for a real long time. Only suffering from occasional monotony, but that may be the whole idea. Whatever, it's bluesy, it's slow, it's the same as ever. (RY)

(Sympathy)

SKRUPEL - "No Lie" EP

Man, it seems like just a couple days ago I was reviewing another SKRUPEL 7". As with their debut EP, SKRUPEL kicks out 8 songs of *brutal* German hardcore. The majority of the songs are at break neck speeds, with a couple slower assaults thrown in. Fans of HAIL OF RAGE, SUFFER and STACK take notice, SKRUPEL's quickly taking over. (MW)

(Thought Crime c/o Jens Walter, Petersburger Str. 68, 10249 Berlin, GERMANY)

SPAZMZ - "Spazmz" EP

A cool 5-song, snotty-attitude punk rock record. Definite '77-'79 punk that's got a SoCal (REACTORS) meets UK (VICE SQUAD) female vocal sound. Includes a DISHRAGS (Canada) cover. (TY)

(Preston Sims, PO Box 67725, RPO Spadina West, Toronto, ON, M5T 3B8, CANADA)

SPLINTER - "The End Of The Belief" EP

Angry, slow hardcore with mosh parts galore. If that is your cup of tea, then you ought snatch up this release. (CW)

(Rubber City, PO Box 8349, Akron, OH 44320-0349)

SPIDER BABIES - "Adventures In Sex And Violence" CD

I do like these guys, but I must admit, I'm sick of reviewing them. It seems they put out a new record every couple of months, and *I* review it. Their stuff is always good, and too consistent to give me much to add to the last critique. Nice pornographic lyrics here, and some gory ones too (that's the theme, you see). I hope they will forgive me for not giving them, the usual high treatment, but these garage rockers never seem to cool off, and I just can't keep up the same enthusiasm forever. (RY)

(G.I. Productions, PO Box 6948, San Jose, CA 95150)

SPIDER BABIES - "Adventures In Sex And Violence" CD

OK, let me add a dissenting voice. Though I like their music, this band's sexist schtick leaves me cold. Stupid motherfuckers that aren't funny at all. Fuck them. Makes me sick. (TY)

(G.I. Productions, PO Box 6948, San Jose, CA 95150)

STARMARKET - "Sunday's Worst Enemy" CD

A killer 2nd full length (not counting the mini-LP) from these Swedish boys. These guys do the pop emo core thing a la J CHURCH and JIMMY EAT WORLD mixed with punky DINOSAUR. Awesome riffs and chops on this baby. In fact, tracks 5, 6, and 7 kick some serious melodic ass. Their best yet, much to my surprise, I just hope this gets heard outside of Sweden. (RL)

(Dolores Records, Dottninggatan 52, 41107 Goteborg, SWEDEN)

STIMPY - "King Of Rock' N'Roll" EP

V.M.L. pushes this as "the CHEAP TRICK of the '90s," virtually guaranteeing the inevitable disappointment. It's not the snappy seventies pop thing of the SMUGGLERS, but it is poppy. It's more like a slowed down IRON PROSTATE, especially on "R.I.P." ("rest in punk"). Songs about Elvis and heartbreak. (GS)

(V.M.L. Records, PO Box 183, Franklin Park, IL 60131)

STIMPY STIMPY STIMPY STIMPY STIMPY STIMPY STIMPY

STRIP KINGS - "Hustler Bullets" EP

They will probably hate the inevitable comparison with THE CRAMPS, but the STRIP KINGS do have a similar twanging hillbilly sloppiness to their sound. Perfectly greasy music to strip to, I'm sure. (CH)

(Redline Records, PO Box 7485, London N19 3HJ, UK)

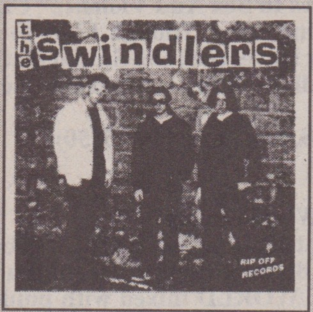
STRIP KINGS
ビート・ギター・アクション
HUSTLER BULLETS

MUSIC REVIEWS

THE SUBVERSIVES - "Protest & Dance" LP

Oi! Oi! Oi! You fucks! The SUBVERSIVES follow up their strong Vulture Rock record with a full length on Step 1 Records. This Minneapolis group has that English street punk sound down cold! The lyrics deal with the struggle of the working class: i.e. "Class war on the wall, do you believe the state's gonna fall? No way, not a chance..." (from "Know Your Enemy") This is a good oi record - buy a twelve pack and slap this on the turntable and you've got a good thing started! (BR)

(Step 1 Records, PO Box 21, Tenterden, Kent, TN30 7ZZ, ENGLAND)



THE SWINDLERS - "You're Drivin' Me Wild" EP

Let me get this straight. French lo-fi revolution? Where the hell have I been? Although you may hear this a lot in this magazine, this band sounds like the BUZZCOCKS, so much so that the first cut could pass as a B-side or something. This is a perfect record, short, (it's only got one side) and with a good and a bad song. This way, I don't need to have a stroke because there's a band from France with consistent talent. (BB)

(Rip Off Records)

SYVÄ HUOKAUS - "Muistomerkki" EP

A deliverance of 6 Finnish punk tracks that could've come off of a Finnish comp back in '82. It's not exactly what we think of as crazed Finnish hardcore....it's mid-tempo all the way through and the lyrics are sung (not screamed), but it holds it's own. Not essential. (MW)

(Scale Records, Satamakatu 6 A 2, 33200 Tampere, FINLAND)

TILTWHEEL - "Battle Hymns For The Reclusive Youth" LP

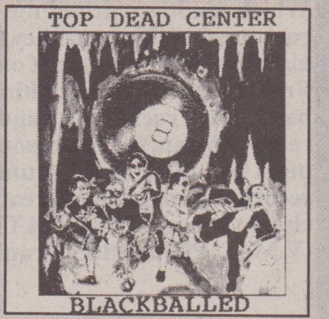
TILTWHEEL play a melodic pop punk. Almost all of these songs were previously available on seven inches, but were all rerecorded for this album. Their sound is heavily reminiscent of JAWBREAKER's "Unfun" period, from the dissonant stop/start tempo to the gravelly voice of the singer. Once you get past this obvious comparison, what you have is a very solid release. Well worth buying. (CW)

(Liquid Meat, PO Box 460692, Escondido, CA 92046)

TERRORGRUPPE - "Uber Amerika" CD

I'm not sure who to compare TERRORGRUPPE to. At times they sound like all the melodic hardcore heavyweights: SNUFF, BAD RELIGION, NOFX, YOUTH BRIGADE, without ever establishing their own niche. This band has potential, and is definitely worth keeping an eye on. If they find their own style, watch out. (JF)

(BYO, PO Box 67A64, Los Angeles, CA 90067)



TOP DEAD CENTER - "Blackballed" EP

Straight forward, no frills punk from Boston (?) with with a bit of throwback to '80s HC feel. Some songs are memorable others not but the pace and production keep this record from dying on the turntable. They feel like they must listen to a lot of older stuff at times sounding a little like John Brannon (NEGATIVE APPROACH) singing with LAST RITES. Surprisingly, the lyrics are pretty intelligent and meaningful addressing transnational exploitation of the third world among other things. (MK)

(Protagonist Records, 001-43 Linden St. #6, Allston, MA 02134)

TONGUE - "The Killer Tongue Attack" EP

You know, I really like this. TONGUE play punk rock with a dark tone, the kind that can only be perfected in a place like Southern California. The music has a restrained urgency with a somewhat complex structure with parts that have the guitar and bass snaking and winding in and out of each other over some sarcastic and twisted lyrics. Liz, from Censor This fanzine is a great singer, and that alone has made me a fan. "Computer Fuck" is the favorite here. Tired of all the generic by the numbers punk rock? Liven up your life a bit and pick this record up. (MA)

(Last Resort Records, PO Box 2986, Covina, CA 91722)

TROLLEY - "Put A Gun To You" EP

They've sorta got a soulful mod sound going on. They've actually sorta got a soulful mod look with the suits and stuff. All the songs are pretty catchy with quirky new wave-like bits to keep you listening. Some parts sound like a mod version of the BOOMTOWN RATS while others are more like ATHLETICO SPIZZ or something. I love "Born In '77". All songs are great though. (LH)

(Easter Records, no address)

24 IDEAS - "Econographic Revolution" EP

Straight Edge from Spain. I think they broke up, but there's eight songs here from 1993. They cover 7 SECONDS, NEGATIVE APPROACH, and YOUTH OF TODAY, so that should give you an idea of where they're coming from. Pretty good, and a nice package. (AM)

(Fragment Music, Apt. Co. 2.247, 09080 Burgos, SPAIN)

ULTRA ORANGE - "Ride/Never Again"

Mid tempo distorted guitar rock from this German band. They trade male and female vocals and sing in English. Pretty blue vinyl. (MM)

(Prinzenweg 23, D-93047, Regensburg, GERMANY)

MUSIC REVIEWS

U.K. SUBS
CYBERJUNK

U.K. SUBS - "CyberJunk" EP

There are three new U.K. SUBS 7"s, each one containing a cut from one upcoming LP, a cut from a second upcoming LP, and a cut from their debut 1978 EP. This is a taste treat for those SUBS fans who love the original Harper/Garratt tuneage, and what you get here is a forewarning of what these LPs and upcoming tour will be like. One thing is for sure—the new tunes stack up well (or better) than the 1978 cuts, which is highly unusual in these "reunion" times. The real McCoy. (TY)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)

U.K. SUBS - "Day Of The Dead" EP

See above, except three different cuts. (TY)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)

U.K. SUBS - "War On The Pentagon" EP

See above, except three more different cuts. (TY)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)

U.S. BOMBS - "Never Mind The Open Minds" LP

This band fuckin' rules. THE BOMBS are one of the only bands that I can think of who have yet to write a bad tune and even though the second side of this ten song release has already seen the light of day, it was CD-only so that doesn't even count. If you haven't heard this band, you poor unfortunate soul you, then let me clue you in. Their mix of 77 UK punk, early SoCal punk and bits of old school country a la Hank Williams is the best thing going. Guitarist Kerry Martinez is one of, if not the best around and like other Southern California greats Rikk Agnew and Mike Ness, his style is subtle but amazing. No over the top wanking, just solid musicianship and doing all the right things at all the right times. Duane Peters' vocal style is right on the money, too. Snotty as a two year old with a dirty diaper and no bottle, but surprisingly tuneful and the lyrics he writes are some of the best I've come across. The rest of the band is solid as well and it probably helps that they've all been around the block a few thousand times. One of the few LPs that's come out recently with any type of soul and that'll be in your collection ten years from now. (RM)
(Alive Records, PO Box 7112, Burbank, CA 91510)

THE ULTRA BIMBOOS - "We Can Go On Together With Suspicious Minds" EP

Heavy guitar pop with female vocals. In the neighborhood of HOLLY GOLIGHTLY with grungier guitar, "Flashboy" being the catchiest song. If you play this 45 at the 33 1/3 speed indicated on the label, it's...scary. Stick with 45. (DD)
(Twang! Records, PO Box 410311, 12113 Berlin, GERMANY)

thee ULTRA BIMBOOS
absolutely fabulous

THEE ULTRA BIMBOOS - "Absolutely Fabulous" EP

Four songs from four Finnish women that can't really be described. Sometimes it's breezy, silly, poppy girl stuff about "who stole my underwear?", at other times it's full-blown fuzz pyscedelia with harmony, or sing-along straight forward garage. I recommend giving this a listen just to hear something out of the ordinary. I think it's great. (CH)
(Trashcan Records, Makasiinikuja 5, 61800 Kauhajoki, FINLAND)

USE TO ABUSE - "Scream For Another Way" 10"

I knew before the disc even hit the turntable that these were some goddamn scary Krauts. The front cover has a giant, fanged, cheetah mauling a pack of helpless peasants and the back cover has Old English lettering (which always spells trouble) and spooky song titles. This is a bit like a girl-less 45 GRAVE. Sometimes they're creepy and gothic, but with a whole lot of modern, typical, hardcore parts. If I saw them coming towards me on a dark street, I might be inclined to cross to the other side. (JN)
(Cold Sweat, M. Maier, Danziger Freiheit 5, 93057 Regensberg, GERMANY)

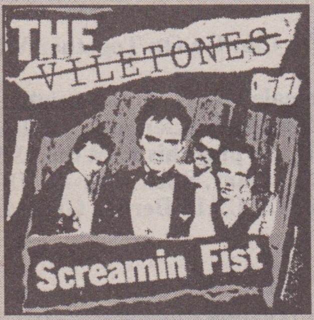
USHER BOYS - "Snap Crackle Bop" CD

From somewhere between the worlds of pop punk and '77 style punk come these morons. Relatively forgettable music complimented with song titles like "Look Like A Pig", "Permanent Hard-On" and "Dead Woman's Curve". Is it too late for me to get into grindcore? (LH)
(Kraklund Records, Pl 459, 65101 Vaasa, FINLAND)

VAMPIRE LEZBOS - "We're The Men In Black" 45

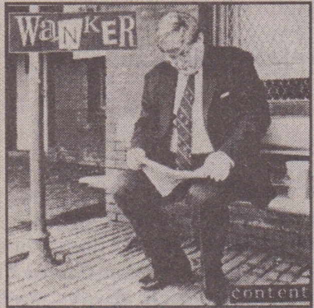
I've always been a bit leery of this band, I think the name always threw me and I just assumed they'd suck. But you know what they say about assumptions... Two songs of pretty okay mid-speed, melodious punk tunes - with a definite political bent. "We're the M.I.B.S" is my preferred of the two songs, being the more to-the-point, aggressive ditty. (LD)
(Dubious Honor Records, PO Box 5134, Portland, ME 04101)

MUSIC REVIEWS



VILETONES - "Screamin' Fist/ Rebel"

To paraphrase Karen Black in "Five Easy Pieces", the VILETONES were "Crap and filth, and crap, and filth, and crap..." - not to mention the sound of four Canadians flushing their careers as musicians down the toilet. Loud, fast, and thoroughly retarded, the VILETONES set the standard of low-brow, mentally-challenged two-chord punk that few bands have been able to equal in the twenty years that have passed since their heyday. This (incomplete) reissue of their original 1977 EP could provide the perfect soundtrack to your next session communing with a tube of airplane glue. (JH)
(Man's Ruin, 610 22nd. St. #302, San Francisco, CA 94107)



WANKER - "Content" EP

Punk with some hard-core anthem style breakdowns. It's okay. Nothing to write home about, but does have it's moments. Kinda like a faster USELESS I.D. kinda thing. Which I ain't totally into, but will listen to at times. I don't know...I guess I'd buy this record. (AT)
($3 ppd to Wanker, 174 Meredith Ave, Garret Hill, PA 19010)

WILDEBEESTS - "Sticky Death Molecule" LP

Scotland's best garage outfit hits with an LP of "Childish"-like punk'n'roll. Catchy, raw, energetic, fun. No wimpy organ/psych shit here, just upbeat boppin' shit. (TY)
(Teenage Kicks, Stadtjägerstr 8, 86152 Augsburg, GERMANY)

WITCHKNOT - "Squawk" LP

This is a really cool record from an English band that brings to mind a cross between the first two RAINCOATS records. Perhaps that is due to the basic punk guitar, bass, drums lineup augmented with violin and cello. Shared female vocals are melodic and the lyrics mostly voice women's/ feminist concerns. Get it now. (MM)
(Flat Earth Records/Bradford Music, PO Box 169, Bradford, BD7 1YS, UK)

WIMPY DICKS - "6teen Years Of Noise" CD

Cool punk music made in San Luis Obispo, CA. Reminds me of DR KNOW or D.I. There's songs about lyin', cheatin', stealin', and being bored, with cool, well written lyrics. I recommend this CD very highly. Go and see them live, If you get a chance. (BB)
(Bopp N Skin records, PO Box 14016, San Luis Obispo, CA 93406)

WORST CASE SCENARIO - "Complete Works" CD

We reviewed their LP a few months ago, although it's been out for ages. This CD has that record plus all their other recorded output (EPs on Troubleman, Lookout and Bumpidee.) This band spans several genres, from out and out noise, to free jazz, to BLACK FLAG hardcore to CIRCUS LUPUS emo. Quirky and (dare I say?) artsy but still punk fucking rock. (AM)
(Vermiform, PO Box 12065, Richmond, VA 23241)

XMILK - "Function" CD

Spanish hardcore that is pretty fast, with a sing along urge to go nuts! It has a SHELTER feel to it at times, but then also an OPERATION IVY type thing going on. These guys are pretty diverse actually, some songs have some moshy hardcore breakdowns too. This is a worthwhile release from the aspect that their songs are all different. I can appreciate that. (LU)
(B-Core Disc, Apt. Co. 35.221 08080, Barcelona, SPAIN)

ZEN GUERRILLA - LP

Had no idea what to expect, they being a local band that I'd heard of but had never seen live. No preconceptions, other than being on Alternative Tentacles. Surprise! They sound like a screamy DOO RAG-type blues-shifter ensemble grinding through distinctly blues-drenched groove-rock... blues as in the sliding chords they favor from time to time. I can always do without the overkill vocals but the tunes are perfectly fine if a little mathematically pinned. Not like a party album by any means, but the guy leaning against the wall at the show who stares at everyone probably digs 'em. And, the screened LP sleeve smells reeeaaal nice. The best record I've heard on this label in a while. (RW)
(Alternative Tentacles, PO Box 419092, San Francisco, CA, 94141-9092)

V/A - "Bad Stain Records Presents..." EP

6 band Arizona comp., runs the gamut from anthemic-punk (ADAM'S ALCOHOLICS) to punk-ska (CORRUPT CITIZENS) to the usual HC/punkrawk thing. My fave tune here is NO CENTS doing "William Wonderful" cause its punk rock and hooky in an almost TV PERSONALITIES way. (HD)
(Bad Stain Records, PO Box 35254, Phoenix, AZ 85069)

MUSIC REVIEWS

V/A - "America In Decline" LP

Six Weeks Records treats us to a taste of some of the up and coming young acts on the scene today. Athena and Jeff (who run the label) have one side each on the record to showcase their favorite bands, and I have to say I liked Athena's side best, with standouts being BROTHER INFERIOR, BAD GENES, SHOWCASE SHOWDOWN, YOUR MOTHER and NOTHING COOL, although the YOUNG AND THE USELESS and HUMPY on Jeff's side did catch my ear. Basically there's something for almost any enthusiast for punk rock on here, and seeing all these bands in one place reminds me that there is actually some good stuff happening out there after all. Sometimes that's easy to forget. (AM)

(2262 Knolls Hill Cr, Santa Rosa, CA 95405)

V/A - "Amphetaminepillen" CD

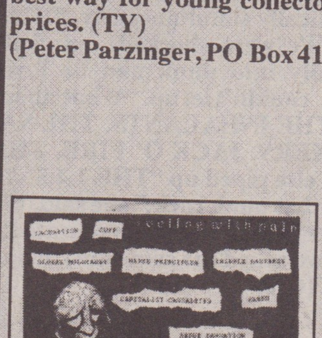
25 tracks of very German music that accompany Plastic Bomb zine. Nothing too exciting here, but what a variety! Pop punk JET BUMPERS, the shitty wannebe OFFSPRING/NO FX sounds of SLUP and MARS MOLES, boring hardcore from TOASTBROTPISTOLEN, experimental KILLER, EISENPIMMEL's hard rock and many more. KUWE & ROMAN's version of "I Got You Babe" takes the cake and you get a neat picture of that dude from THE CASUALTIES on the cover. (TB)

(Michael Will, Forststr 71, 47055 Duisburg, GERMANY)

V/A - "Break The Rules #7" LP

A continuation of old punk rock collections from the fellow that compiled the "Back To Front" series. Here you get a slew more European bands like T.N.T., BLEACH BOYS, PAST, DEMOB, MARIONETZ, etc, with a few U.S. (GEARS) and Aussie (YOUNG IDENTITIES) thrown in. Again, the best way for young collectors to get this stuff at reasonable prices. (TY)

(Peter Parzinger, PO Box 41 1107, 12121 Berlin, GERMANY)



V/A - "Fooling With Pain" EP

Eight band compilation of worldly power violence! This has some great stuff by ARGUE DAMNATION, HARSH, GLOBAL HOLOCAUST, and CAPITALIST CASUALTIES. This is a pretty good release for the variety, but half of it is good and listenable, while the other half is a combination of crappy recordings and mediocre music. Try this for the ARGUE DAMNATION track. It's worth it if yer into that fast stuff. (LU)

(Tylyt Levyt, PO Box 37, 55800 Imatra, FINLAND)

V/A - "Freaktown" CD

I think this is a soundtrack from some movie called "The Killer Barbies". It basically consists of 18 bands singing about sex and murder. Half of the bands sing in Spanish, half in English, with most of the music being the bad pop punk variety. The rest are '77 style, with a couple bad rock bands thrown in, too. Nothing here really kept my attention. Bands include the KILLER BARBIES, FROGGER, FAST FOOD, DRY FLIES, and more. (BG)

(Subterfuge Records, PO Box 46055, 28080 Madrid, SPAIN)

V/A - "Hardcore Ball" CD

This is great! A Japanese comp of 26 different bands. When I say different, I mean different! The music ranges from grindcore, '80s old school stuff, melodic hardcore, metal, and emo "cry till you die stuff"! Some mentionable bands are COWPERS, KNUCKLEHEAD, BED OF NAILS, FACE OF CHANGE, and BONESCRATCH. I am happy now. This is the variety I needed to get through today. (LU)

(Klub Counter Action, 2F Kowa Bld. S2W1, Chuo-Kusapporo 064, JAPAN)

V/A - "Misfits Of Ska II" CD

You know, I could tell this was gonna be some quality shit when I opened up the case and the damn thing fell apart! The little black thing that holds the CD in just fell right out onto the floor. Pretty damn exciting. Aside from that, this CD rules! 30 different songs from thirty different bands. Some of which are THE SKOLARS, FOUR, and locals LINK 80. And then there's my personal favorites, AGAINST ALL AUTHORITY, KEMURI, and easily the best band on this whole CD... THE AQUABATS! At least buy this for them. They are *the* most awesome ska band ever! The others are good too! A must have! (AT)

(Asian Man Records, PO Box 35585, Monte Sereno, CA 95030-5585)

V/A - "Ohlo Seco" CD

Seems that the CD just has OHLO SECO's name on it, but it's actually a compilation of stuff from OHLO SECO, FOGO CRUZADO and BRIGADA DO ODIO. No liner notes, but discographies of the three bands are included. Strange. Most of the recordings are from the early eighties (1981 & 1982), and predictably, the OHLO SECO track stand out, their reputation for being one of the best international Hardcore bands ever certainly being deserved. Interesting release! (?) (TM)

(Produzido Na Zona Franca, Rua Lopes Chaves 240, Sao Paulo-SP, BRAZIL)

MUSIC REVIEWS

V/A - "Percepto Recording Pit Vol. 2" EP

LORD HIGH FIXERS dish out CHUCK BERRY's "'Round and 'Round" in their trademark style. Endearingly sloppy, but still recognizable (unlike the GERMS version, feh). 20/20 (not to be confused with any previous bands utilizing the same moniker) start off with an okay riff but don't take it much of anywhere except sludgeville. They use the same notes to better effect on their second song; who knows, they could be a band to watch. (DD)

(Percepto Records, 202 Sanhaimu, Ichiban-cho 67, Shizuoka 420, JAPAN)

V/A - "Scream From The Silence Vol 4" LP

Another in the series of LPs that this label has done showcasing unknown or new bands. As with many compilations, the quality varies quite a bit - as does the styles. Running the gamut between grind/hardcore (NO CONFORMITY from Brazil) to catchy punk (BLOODSHOT from the U.K.) to dreadful artrock reggae crap (BUS STATION LOONIES). Also contains material from FALLOUT (U.K.), BLESS MY BRAIN (Germany), GOB ART (Portugal) and several others. An idea far better in principle than in practice I'd say.... (TM)

(Loony Tunes, 69 Wykeham St, Scarborough, N. Yorks, YO12 7SA, ENGLAND)

V/A - "Son Of Slam Chops" CD

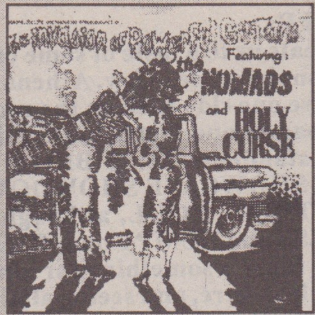
Kinda no-brainer sampler of the punk bands on the Triple X label, stalwarts such as ANGRY SAMOANS, EXPLOITED, D.I. and some of the more "So Cal-1980-sounding" groups like ELECTRIC FRANKENSTEIN, CANDY SNATCHERS AND SNAP-HER. It's probably gonna be cheap when you see it, so if it's easier to shell out than hassle someone to tape the stuff for you... (RW)

(Triple X Records, PO Box 862558, Los Angeles, CA, 90086)

V/A - "Sound Of The Streets" EP

Great little sampler here. POBEL & GESOCKS start off with a rousing number. Something about "Oi!-Punk on the rocks!". Old boys THE CRACK crank out another CHEAP TRICK-inspired street rock hit featuring a word to the wealthy, "Don't put it in the bank, put it on the bar". And DISTORTION end it right with the sloppy stormer "Living For The Weekend". Look for it. (TB)

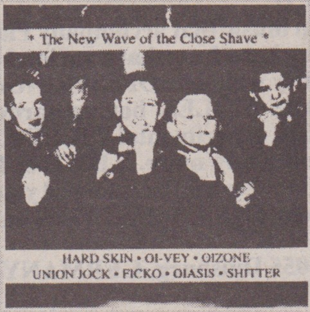
(Blackout & Scandal Records, Postfach 100716, 46527 Dinslaken, GERMANY)



V/A - "The Invasion Of The Powerful Guitars" 45

It makes sense that THE NOMADS are the MONO MEN's favorite band, because they sound a lot like them on this record - apart from the slight Swedish accent on the vocals. Kind of slow, kind of metal, like the news of the 'Death of Grunge Rock' hasn't yet reached Scandinavia. HOLY CURSE, from France, are pretty alright fast rock that devolves into acoustic slop halfway through the side, complete with a chorus of "Oh God, Help Me". It's been too long of a day to endure this kind of thing. (JH)

(Explicit Sounds, PO Box 215, 75865 cedex 18, Paris, FRANCE)


* The New Wave of the Close Shave *
HARD SKIN • OI-VEY • OIZONE
UNION JOCK • FICKO • OIASIS • SHITTER

V/A - "The New Wave Of The Close Shave" 2xEP

I don't know about this, man - It seems to me that Damaged Goods (an obvious pop label) is trying to capitalize on the current oi movement sweeping the UK. Still, there's seven top bands on here, all having a laugh and having a say if you know what I mean. From the mighty HARD SKIN, to OI-VEY (a Jewish skin band), OIZONE, FICKO, SHITTER and OIASIS, to the pride of Scotland, UNION JOCK, this is 100% street rock from the streets. Garry Bushell can fuck off. (AM)

(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

V/A - "The Texas Collection" CD

I had a conversation this weekend with a girl from Austin who claimed there are no good bands from her town. My roommate and I said, practically simultaneously, "What about THE MOTARDS?!?!" We were shocked, especially since my roommate isn't really into punk and he loves THE MOTARDS. I, naturally, couldn't let up. "What about THE CRYIN' OUT LOUDS, THE INHALANTS, THE SATANS, THE LORD HIGH FIXERS, JACK O' FIRE, THE DROPOUTS...?" and someone else piped up "THE 1,4,5's?" "Yeah," I added. "I'm not into that punk rock," she said. We proceeded to harass her by asking her the question repeatedly until she got up and left. Then we asked the same question to anyone who would listen to us. (CK)

(Au Go Go)

V/A - "Too Much To Ask?" CD

A word of packaging advice. When you have a collection of cool bands, list them on the CD sleeve. An address wouldn't hurt either. Good pop punk from CHOPPER and SPROCKET WHEEL as well as hardcore and punk rock from YOUR MOTHER, SEELING and others. Multiple tracks by all. Worthwhile as far as comps go. (RL)

(Rabbit Records, no address)

THE GAIN

THE GAIN
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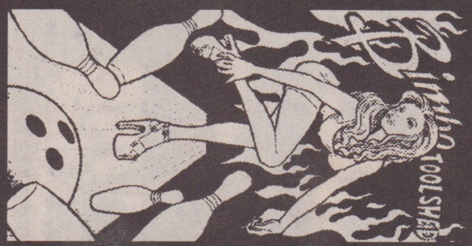

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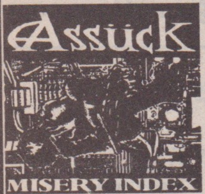

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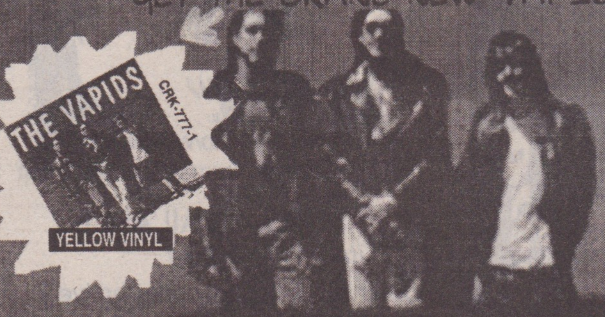

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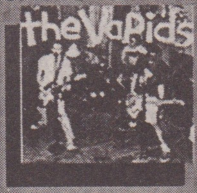

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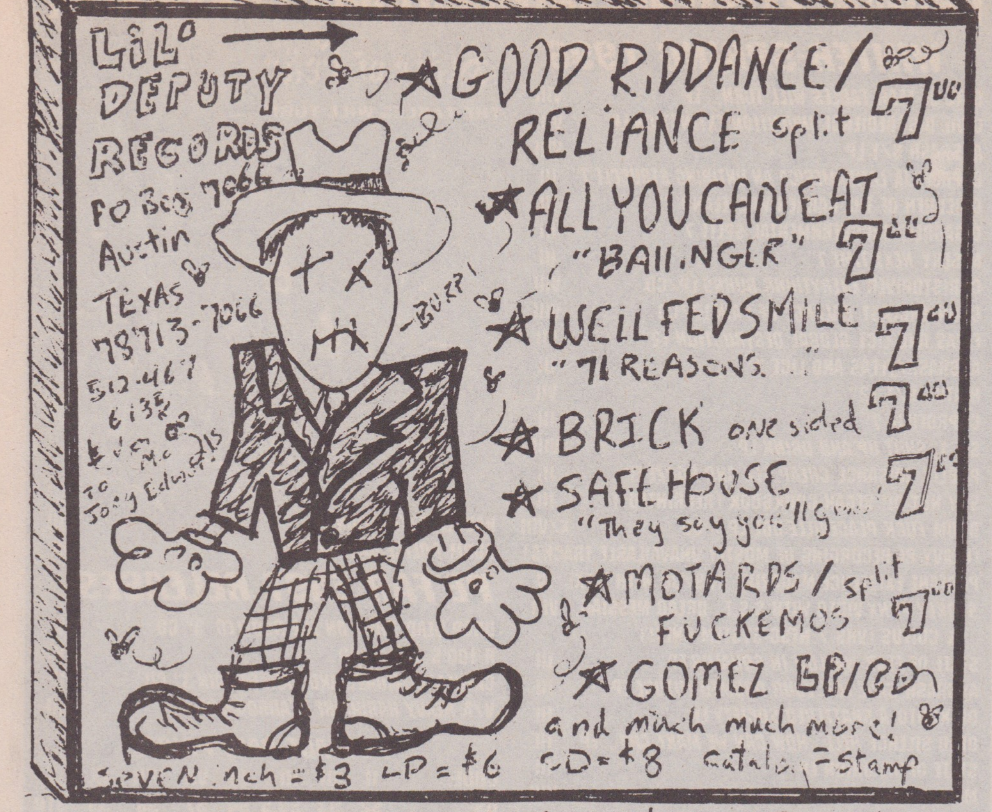

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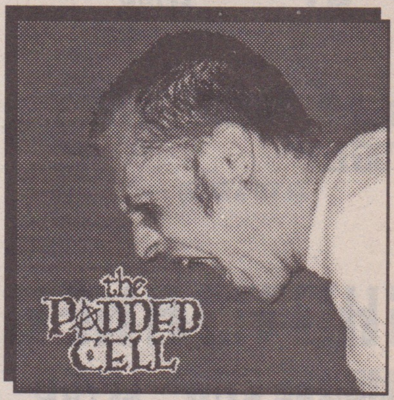

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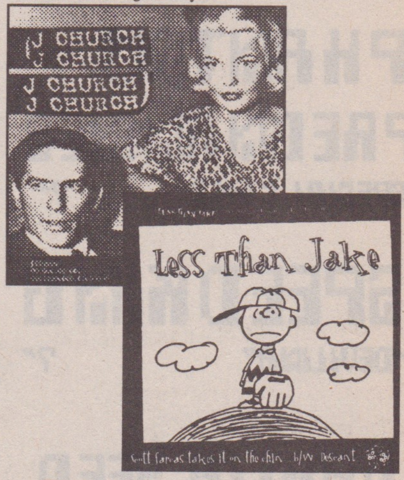

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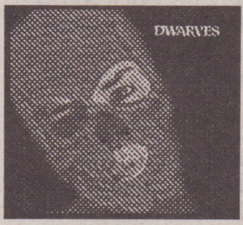

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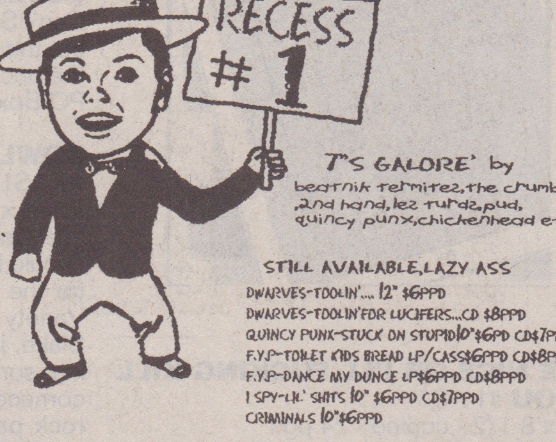
AND THE NOBODYS
27TH LONDON



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EVERREADY
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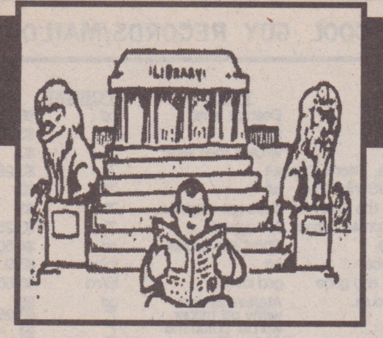


BETWEEN THE LIONS

Reviews by: (AR) Aragorn, (MA) Matt Average, (MD) Mikel Delgado, (RD) Raphael DiDonato, (JF) Jodi Feldman, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (JX) Jux, (MJ) Mary Jane Weatherbee, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (JN) Jah Nell, (HR) Hollie Rocka, (TT) Travis T, (LU) Leah Urbano, (JW) Joe Whiting, (CW) Charles Wolski. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

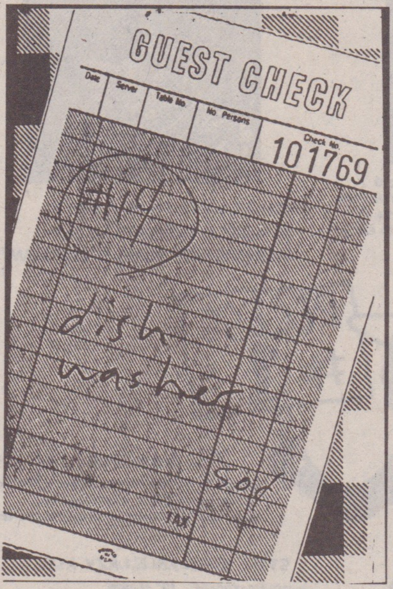
Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Matt Average

A PUNK KID WALKS INTO A BAR # 6 / 2 stamps
8 1/2 x 11 - copied - 16 pgs
This is a fun little zine, filled with mostly random writing on a variety of subjects. The stuff about slow dancing in junior High School made me laugh. The rest of it is pretty good, made me wish that it was longer. (JW)
PO Box 254 / Rye, NY 10580

AARDVARK #2 / $1.00
5 1/2 x 8 1/2 - copied - 40 pgs
A cut-and-paste job done by two young girls out of Annapolis. Articles on why anarchy is unfeasible, why No Doubt are sell-outs, a couple of pieces reprinted from Time magazine, some fiction stories, and some comics. A lot of this is muddled and didn't make a whole lot of sense. On the last page they set aside a section where they explain their jokes "for all of you mortals who can't comprehend our sophisticated wit". The best part of the zine were the parody ads for the talking riot grrl doll and the mohawk iron. There was a lot of imagination displayed here and maybe this zine will improve with time. (JN)
2831 Southaven Rd / Annapolis, MD 21401

ANEURYSM #10 / $2 ppd
8 1/2 x 11 - newsprint - 48 pgs
At first glance, this zine looks like it wants to play hardball with the big boys - I'm talking MRR, HaC, PP, Extent etc - in it's layout style (you know, the newsprint thing, letters, columns, band interviews interspersed with ad pages...) The thing is, that given time Aneurysm could be up there with the aforementioned. Nice graphics, so-so band interviews, some really good columns, a pretty funny "punk fashion" piece, and a healthy attitude. It reminds me of old Maximum in a good way. Cool. (AM)
3 Kendal Ct / Marlton, NJ 08053

ANIMAL LIBERATIONIST #2 / $2.00 ppd
8 1/2 x 11 - copied - 20 pgs
If you are an animal rights activist, or are interested in knowing more about the cause, this is the zine to read. Well thought out articles on health (vegans and protein), feminism and animal rights, and lots more. It has a good interview with CAFT director JP Goodwin as well. There is nothing generic in this zine, just great writings, and extreme thought provoking information. This is good, real good. (LU)
PO Box 71 / Manchester, MA 01944



BE NICE OR I'LL FUCKING KILL YOU #1 / $1
7 x 8 1/2 - copied - 24 pgs
Great zine name. This zine tells you where to get vegan marshmallows! And if that wasn't cool enough...there's lots of information about DIY health care for women, plus writing on vegetarianism, body image, rape, plus zine reviews and vegan recipes. A zine that's off to a promising start, I'd like to see more!! (MD)
PO Box 220320 / Greenpoint Post Office / Brooklyn, NY 11222

BEDRUCK #3 / $1 ppd.
8 1/2 x 11 - copied - 30 pgs.
This must be the month for Oi! But hey, its better then skinhead month right? Bedruck should be renamed "Fuck Off," as this starts almost every other line. Mostly it has reviews, although there's a pretty good book review section, and an interview with Das Klown. It's only an average zine, but it's cool to read something from a gay skinhead. Cheers to you too, Steve. (JX)
PO Box 452 / Monroe, Ct. 06468

BLAH ZINE Vol. 2 #1 / free
8 1/2 x 11 - newsprint - 24 pgs
There's a lot packed into these pages-toy reviews, witch craft, the publishers parents debating same-sex marriage, an article on homophobia and intolerance, and more. The interviews, with the Mulligans, Girls vs Boys, Zeke, and Can't Say, are a little on the weak side, but the rest more than makes up. And the price is right. (JW)
PO Box 6 / Syracuse, NY 13210

BOWLING BALL TRIMNASTICS #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
The cassette that comes with this should be immediately thrown out. As for the zine, there's a decent Garden Variety interview as well as one with Blake, lots of rambling prose-ish writing, some reviews and ads. It's a little cornucopia of thoughts and pop-punk rock, parents, feminism, shows, travel, etc. (MD)
Oly / 14865 SW 104 St. Apt. 23 / Miami, FL 33196

CATCH 22 # 6 / **A SLIGHT EXPRESSION** # 2 / $1.00 ppd.

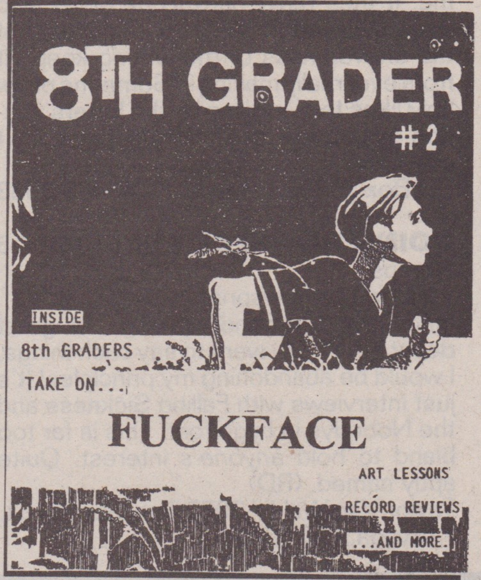
8 1/2 x 5 1/2 - copied - 36 pgs
I liked both halves of this, although I thought that they both suffered by being paired with another zine. They both ended up being too short, just as I started to get really interested in one it would be time to flip it over and start on the next. It didn't help that they are completely different. Catch 22 is filled up with ideas on how to rip off casinos and how to get even with evil people. A Slight Expression is mostly reprints of two articles, one on the ways that women in Nepal are oppressed and wrongly imprisoned, and the other an interview with some American prostitutes. As excerpts from longer zines, each works well, together they just get in each others way. (JW)
PO Box 423927 / San Francisco, CA 94142

CENSOR THIS #8 / $2 ppd
8 1/2 x 11 - newsprint - 76 pgs
Ugh. This thing starts off on the wrong foot. Dead baby artwork. But it gets better. There are far too many things to list, but needless to say, despite some tasteless (yet not so offensive) graphics, if you can leave your PC ethics behind, you should be able to enjoy this. (RD)
PO Box 5551 / Pasadena, CA 91117-0551

CIMABUE #3 / free with 2 stamps
11 x 17 - copied - 14 pgs
Here's one that's easy on the eyes because it has a nice layout. Another personal zine, this one with an unforgiving straight edge undercurrent. Stuff on technology, zombies, court, friends, life in the copy shop. Lots of little stories. In the Bikini Kill review, he talks about how that riot grrl stuff just goes too far. Oh, those pesky feminists. Otherwise, it's pretty good. (MJ)
Stirrup Court #6E / Cockeysville, MD 21030

CIVILIZATION VIOLE\NTA #5 / $2
5 1/2 x 8 1/2 - printed - 32 pgs
All this shit about being a-political has been getting me down lately so it was good to see this turn up in my bin because it's a very political zine written in Spanish that covers quite a bit of ground. There's a short bit on going vegan, one on Chaos Days in Argentina, a piece on Food Not Bombs, a few columns and interviews with Submission Hold, Good Riddance and The Basement Brats. On top of this there's record and zine reviews, clean layout and good photos. Well worth the cover price. (RM)
Pichon / C.C. 1768 (1000) / Bs As / Argentina

CLASS WAR #71 / $2 ppd
12 x 17 - printed - 12 pgs
UK tabloid paper with good articles on the current prison situation there and the Black Panther Party, plus lots of smaller pieces about working class issues, especially hating the police ("the filth") and the rich. This is mostly of interest to UK residents but the sentiments are certainly applicable anywhere! (JM)
PO Box 772/ Bristol/ Avon/ BS991EG/ UK



CLASS WAR #72 / $2
12 x 16 - newsprint - 12 pgs
This is the infamous Class War rag your parents warned you about. Actually, although the content is definitely geared for an English audience I think that this rhetoric laden, high-spirited magazine is well worth the trees who died for it. (AR)
PO Box 772 / Bristol BS991EG / UK

COFFEE BREAK #6 / 50p ppd
8 1/2 x 11 3/4 - copied - 28 pgs
Very enthusiastic English zine. Interviews with Snap-Her, Los Crudos and Zoinks! but more than the interviews I enjoyed reading the personal opinions more, mostly everyday stuff. This is probably because I am so entertained by English people in general. Maybe that's my bias, but I gotta say, English zines are kicking yankee ass these days. (GF)
Flat 1/ 61 Meadrow / Godalming, Surrey / GU7 3HS / UK

DEATH AND TORTILLAS #2 / one stamp
5 1/2 x 8 1/2 -copied- 20 pgs
This is one of those personal zines where you read part of it and you go, "Man, I kinda wish I hadn't read that" because it's really personal, like the article where Erin talks about her history of self-hatred. Other parts of this zine aren't so brutal, like her story about traveling across the country and how she was haunted by frogs along the way. There's a short piece by a lady about catching a free ride on a ship from Central America to Miami which was interesting because I'd always wondered if something like that was feasible nowadays. In a nutshell, this is a fairly sappy zine filled with personal confessions and stories about traveling and junk, well worth the price. (JN)
PO Box 572 / Sacramento, CA. 95812-0572

DEE DEE'S KIDS #9/ $2 ppd
8 1/2 x 11- copied- 28 pgs
Fun, Fun, Fun from Kansas City. Interviews with: The Descendents, the Sex Offenders, the Potatomen and the Smugglers. Also columns and editorials against crowd surfing and goth boys.(JB)
PO Box 45411 / Kansas City, MO 64171

DIET SOCIETY #5 / $1 ppd or trade
5 1/2 x 8 1/2 - copied - 24 pgs
This has a short piece on the Zapatista situation and a longer article on the turn of the century Mexican publisher and revolutionary Ricardo Magon. If this sounds good, get this zine. Also some reviews and general political writing. Good job. (JM)
1212 E. Dallas #A15 / McAllen, TX 78501

DIMINUTIVE RAGE #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 12 pgs
Simply put this is three short rants, one on the pros and cons of alcohol, another on the lack of females in the scene and finally one concerning money. The person who does this is a good writer and makes some interesting points. Not something to hunt down but if you come across it you might want to check it out. (RM)
Saira / 1951 W. Burnside #1654 / Portland, OR 97209

DIRTY JEWELS, PEARLS, AND ALIEN GIRLS #1 / £1.75/$3 ppd
8 1/4 x 11 3/4 - copied - 44 pgs
Kinda sloppy with wasted space and a really cut & pasted layout. Has interviews with Toast, Ciderfex, Sultans, and Gink; plus some short drunk talks with the X-Rays and NBT. Some big-type record reviews, lists of comp. tapes the editor made, ranting about punk. "Punk is best when it's stupid/ intelligent" is the theory here, but this doesn't head out too far in either direction. But if to you punk is just entertainment and saying "fuck off" or "fuck this rules" then you might like this. (JM)
Rich/ 3 Monks Bottom / Marlow Bottom / Bucks SL7 3SY / UK

DISHWASHER #14 / $1 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
New York City can be very fun! And so goes the lead story of Dishwasher — especially when washing dishes for the rude set. This zine, in case you aren't aware, is about a lonely guy in search of the perfect dish, actually more like the perfectly dirty dish. As dishwasher Pete embarks on a dish washing voyage through all fifty states. This issue is great! Wow, I had no idea he was on Letterman. Or rather his friend imitating Pete was on. Duping Letterman is a class punk act. Get this issue and see all the funny details! Who knows, someday, you might do the same thing to David. (JX)
PO Box 8213 / Portland, OR 97207

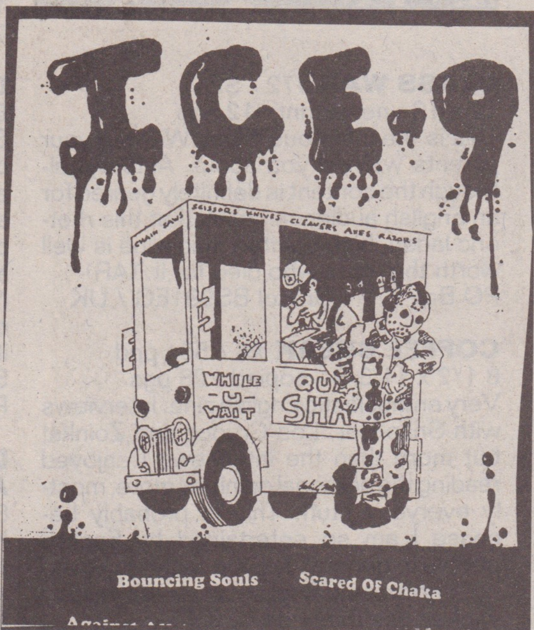
8TH GRADER #2 / $1.00+2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
This is done by a guy, and he has 8th graders contribute to it. The concept is pretty cool, and it is definitely 8th grade style cut and paste, but at least you can read it. Interview that is pretty funny with Fuckface. I am interested to see if the writings get any better with age. (LU)
1224 N. Bonnie Brae / Denton, TX 76201

EIIGY POCR OFF #4 / $.50 or 2 stamps
5 1/2 x 8 1/2 - copied - 12 pgs
A small zine with no pictures or graphics, this is mainly essays (about 9 of them) about the Toledo punk scene, the local college radio station, how to get free internet stuff, commercials, human nature, and some other..uh..stuff. None of this really grabbed me, nothing too radical here, though I must admit that the first time I read Thaddeus Maximus' column on human nature and revolution, it made complete sense and I said "Right on!". (TT)
PO Box 1142 / Holland, OH 43528-1142

FLIPSIDE #105 / $3.00 ppd
8 1/2 x 11 - printed - 162 pgs
I like this magazine. Yeah, I know the name dropping is way overboard, I mean who really gives a fuck what your friends shit band from Silverlake sounds let alone looks like but if you can get past that you'll find a really solid source of information and a good read. This issue contains much of the usual (interviews, record and zine reviews and what not. The comic strips by Brian Walsby are really entertaining and funnier than a pack of midget skinheads. Another highlight for this issue is Blaze James' column. He goes off the deep end as usual, this time tackling the question of gay marriage and whether or not it should be legal. The A.F.I. interview is amusing as well simply because I remember what they looked like in their Maximum interview. It's a total before and after thing you'll have to witness first hand. Well, enough of my rambling just go out and get a copy. (RM)
PO Box 60790 / Pasadena, CA 91116

407 # 2 / $1.00 + 2 stamps
8 1/2 x 11 - copied - 30 pgs
Lots of heartfelt writing from lots of different people, some moderately bad poetry, and for some reason almost no appeal for me. It tries really hard to be good, and does succeed in one or two places, but the uneven-ness of the writing keeps it from ever really making it. Someone probably likes this, judging by the letters section quite a few do, unfortunately it isn't me. (JW)
PO Box 3983 / Lantana, FL 33465-3983

GOING NOWHERE #1 / $1 ppd / 3 stamps
8 1/2 x 11 - newsprint - 16 pgs
Innovative... groundbreaking... a great debut effort... if I were to say such things, I would be abandoning my principles! It's just interviews with Falling Sickness and the Nobodys in huge font. This is far too bland to hold *anyone's* interest. Quite aptly named. (RD)
Taylor Van Wald / 7078 Van Gordon Ct. / Arvada, CO 80004



HARD MUSICAL BITE #10 / $1.00 and 1 stamp or trade
5 1/2 x 8 1/2 - copied - 42 pgs.
This issue is the eleven year anniversary special with reprints from the past nine issues over the years. The majority of bands are well known, and even though the questions are not too in depth, they are interesting in a historical sense. And the bands are; Dead Silence, Social Unrest, Corrosion Of Conformity, Offspring, Maggot Sandwich, Attitude Adjustment, Infest, The Feederz, Isocracy, Wimpy Dicks, Wasted Youth, Verbal Abuse, Vas Deferenz, The Mr T Experience, and Obituaries. Check this out, take a trip down memory lane, or get an idea of what things were like then. Things are definitely different now... (MA)
461 1/2 Grove St. / Redding, CA 96002

HEADACHE DESCRIBED #4 / $2.00 ppd.
8 1/2 x 7 - copied - 44 pgs.
Cool zine with a good choice of musical coverage. There's plenty of personal pieces, mail, reviews (and this guy isn't afraid to bag on bands that the masses find popular). The bands interviewed are Dystopia, Man Is The Bastard, and Napalm Death, and then there's a conversation with some guy called Pops. All in all a good zine that has a personal feel that seems to be absent with most publications these days. (MA)
Mark Headache / 2400 Coffee Rd. Box I-39 / Modesto, CA 95355

HEIGHTS KID #4 / $2 ppd
7 X 8 1/2 - copied - 52 pgs
This zine is coming on leaps and bounds. Nice looking, with a color, hand-screened cover, cool yet minimalistic layout, and interviews with the Descendents, Metroschifter, Boys Life, and the person behind Icarus Was Right zine. There's also a funny piece on going on the Ricki Lake show, some pretty good columns and stories, the obligatory record reviews, and an absolutely uncalled for picture of our own Mick Krash with no shirt on. (AM)
4017 Glen Canyon Ct NE / Albuquerque, NM 87111

HOOFSIP #28 / $2.00 ppd
8 1/2 x 11 - copied - 26 pg
Here's another issue of Hoofsip written on the eve of 1997, with all the cheers, hoopla and regrets, you've come to expect from a new year with Hoofsip. Inside you'll find interviews with the Descendents and Santa Claus, as well as instructions on how to talk to Satan. There's also failed toys, news clippings, reviews, the surreal Peanuts, LF "sex" characters and Pezzworld. All in all, a good issue by Dan the man. (JX)
3505 Lakewood Dr / Waterford, MI 48329

HUMAN GARBAGE DISPOSAL #1 / $2 ppd
5 1/2 x 8 1/2 -copied- 26 pgs
A fun, terrifically snotty zine about garage rockin' from Sweden. Interview with the Steve McQueens and articles about The Fugs, hating the Hellacopters, The Namelosers and 70's punk

reissues. Also record reviews and ads and El Santo on the cover.(JB)
Henrik Olaussen / Vasagatan 15a / 261 36 Larskrona Sweden

ICE -9 #4 / $1 ppd
8 1/2 x 11 - offset - 40 pgs
A good chunk of this is a catalog for their mail order service. Interviews with Bouncing Souls, Good Riddance, Scared of Chaka. Reviews, letters. A little sterile in the content, but great mechanics. Too many ads. (GF)
PO Box 6737 / Fullerton, CA 92834

IMMEASURABLE DIFFERENCE #9 / 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs.
Well, this zine is definitely a bit more than music related, and there are a few good ideas throughout. There's columns, reviews, and a tear sheet type article calling for boycotts against Disney and Nike, and a short article on affirmative action. The main features though, in this edition are articles on government germ warfare testing, and haunted houses and cemeteries in Illinois. My only complaint with this one is there isn't much depth or information in these two articles, which makes for a too short read, and kind of hollow in the end. (MA)
401 W. Springfield Apt. A / Urbana, IL 61801

I'M NOT AFRAID # 3 / $1.00 ppd
8 1/2 x 11 - offset - 30 pgs
The Jawbreaker memorial issue. Mostly a pretty good zine, there are some good columns up front. I especially liked one about piercing. Half of the photos are great, the rest are so bad they hurt my eyes to look at them. Interviews with Propagandhi, Mineral, Weston, and Celindine, plus a bunch of reviews. Probably worth a buck. (JW)
4422 Cypress Grove Lane / Houston, TX 77088

INSIDE FRONT #9 / $2.00 ppd.
8 1/2 x 11 - newsprint - 72 pgs.
This zine has progressed so much in the time it's been around. I can honestly say it's one of the only truly intelligent hardcore oriented zines with any intelligence. There's interviews with Congress and Timebomb, but the best parts are the columns, reviews, and articles. The piece, "How Ethical Is The Work Ethic" hits the nail on the head with discussing how the majority of jobs are just a sham, dumbing us down and making it easier to manipulate us in the end. And then there are a couple of how to articles, on how to tour, and open your own record store. Even the reviews have a good amount of time put into them. It's obvious these guys are working hard at this.

Also comes with a seven inch EP sampler of Good Life Records with Shortsight, Congress, Regression, and Liar. (MA)
2695 Rangewood Dr. / Atlanta, GA 30345

INVOCATION TO HELL #1 /$1.50 + stamp
5 1/2 x 8 1/2 - copied - 42 pgs
No band interviews, but there's plenty of odd material to keep your attention - some gruesome photo reproductions, angst-ridden clip art, the first installation of a continuing series of "Serial Killer Profiles" - you begin to get the picture. I can only imagine what the people at the copy shop thought of all this. (JR)
T.I.T.H. / 208 Brown Ave. #4 / Mattydale, NY 13211

IT'S ALIVE #15 / $1.00 or 4 stamps
8 1/2 x 11 - copied - 28 pgs.
This is Fred's best issue in a long time. Apparently due to a few good zines in existence today, he's been more motivated to bring back the full quality this zine is known for. The interviews are back up to par, with Ignite, Ill Repute, and Rain On The Parade. then there's photos, a few encouraging words and fliers all presented in cut and paste layout. This was the first zine I interviewed for the zine of the month section and this is also the last zine I'll ever review for MRR. (MA)
PO Box 6326 / Oxnard, CA 93031 0 6326

iNFiNiTE ONiON
issue 14
january 97
• news blerbs • Australia's war on Bougainville • Berlin squat evictions • alternative economies • alternative identification • portuguese prison unrest • writing to prisoners • kids' power in Copenhagen • politics of theft • vibrations , clumping and other side effects •

JEAN IS DEAD #1/ $1.00
5 1/2 x 8 1/2 -copied- 38 pgs
This zine is really cool. It reminds me of some of the rad girl zines that were more abundant a few years ago, like Girl Germs. Stuff about the old Lita Ford vs. Doro Pesch controversy and how girl competition sucks. A story about being queer in high school and some kitschy articles about Degrassi Jr. High and the forbidden love between Peppermint Patty and Velma (reprinted from Carrie).There's also an FYP interview with a heee-larious story about Sean falling off a toilet mid-shit. Great attitude, great zine, and that's one to grow on. (JN)
8326 Leather Market / Houston, TX. 77064

LOVE AND RAGE / vol. 8, #1 / $2 ppd
17 x 11 - newsprint - 20 pgs
This is THE revolutionary anarchist newspaper of North America. With that said, I have found the last few issues rather boring, but this issue is a pleasant surprise. Along with the usual topics of prisons, elections, Anti-racist activism, and the like there is an incredible article on the Solidarity Encampments that are starting in Chiapas by Amor y Rabia. I could only hope that hearing of actual living projects could inspire the internally focused anarchist scene towards some Spanish Civil War like internationalism. Also there is an excellent reprint of "Anarchy Can't Fight Alone" by Kuwasi Balagoon, a Black Revolutionary Anarchist (1946-1986) that is worth the dollar all on its own. A great issue! (AR)
PO Box 853 Stuyvesant Sta / New York, NY 10009

MAC PARIADKA / # 11 / ?
9 x 11 - printed - 88 pgs
Damn! If only I could read Polish I have the sneaking suspicion that I would love this zine. It is subtitled the Anarchist Author's Magazine and has articles on Russel (as in Bertrand), Bukowski (as in the drunk guy), Hungary '56, Hacking (a how to!), band photos and interviews. Like I said I only wish that I could read Polish. (AR)
PO Box 67 / 81-806 Sopot 6 / Poland

MAD MONKS #8 / £1.50
8 1/2 x 4 1/2 - copied - 56 pgs
There's a strange cartoon in here that I find vaguely disturbing. I mean that in a good way. This is definitely a very good piece of work, well laid out, good writing through-out, and a sense of humor. Lots of interviews with various zine publishers, bands and other people, all well done, and worth reading. This is one that all your friends will want to borrow. (JW)
15 Leven Close / Lakeside / Cardiff CF2 6DN Wales / UK

MONKEY MAGNET #6 / $5 ppd
8 1/2 x 11 - copied - 48 pgs
Coming out of Santa Cruz, this nice big zine contains interviews with: H2O,

Bluetip, Soda Pop Fuck You, The Audience, and The Queers. It also has comics, pranks, record, zine and comic reviews, a touch of fiction, and some other tidbits. Well laid out and easy to read with nice pictures. This zine is pretty expensive but gives you your money's worth with an included Soda Pop Fuck You 7" that rocks a whole ton. I found this zine to be interesting and fun. (TT)
PO Box 1554 / Santa Cruz, CA 95061-1554

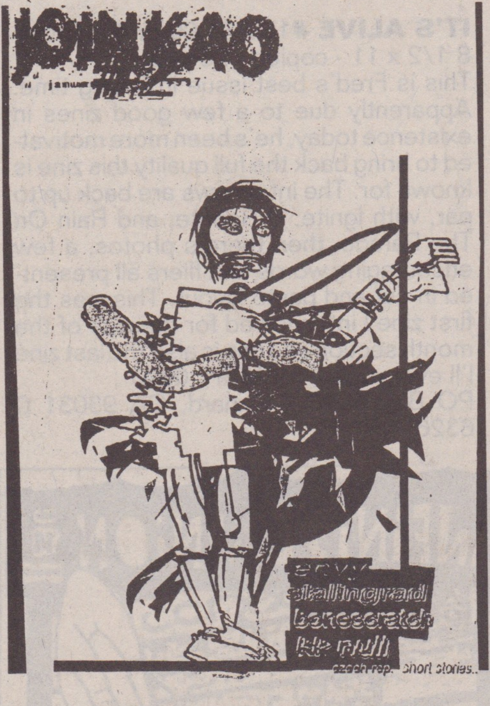
MOTION SICKNESS #3 / $1.25 ppd
8 1/2 x 11 - offset - 48 pgs
Really good music zine. Lotsa interviews, AFI, Red 5, New Bomb Turks, Delta 72, Weston, etc. Reviews, columns. The editor is a bit on the "party " side, which isn't my cup of tea, but I still enjoyed this, very well put together and by the way, the cover price is actually only for postage, in St. Louis this is free. (GF)
6221 Delmar Blvd. #202 rear / St. Louis, MO 63130

MULTIBALL # 10 / $3.00 ppd
8 1/2 x 7 1/2 - printed - 60 pgs
This may be the greatest zine ever published. Pages and pages about that most sublime of all games of skill- Pinball! It's all here, pinball tournament, a history of pinball magazines, cool spots to play pinball in the Northwest, and reviews of two new machines. Oh bliss. Oh yeah- there's a bunch of other stuff in here too. Reviews of vinyl releases, a review of a book by Lisa Carver (aka Lisa Suckdog), an interview with a barber, and a few good articles. All of it's good, but the pinball stuff is great. (JW)
PO Box 40005 / Portland, OR 97240-0005

MUTE #1 / $2 suggested donation
8 1/2 x 5 1/2 - copied - 80 pgs
This Christian punk zine is quite a hefty read - that is, if you're willing to read all of the interviews with MxPx (what *does* that stand for?), 90 Pound Wuss, Crashdog, etc., which can tend to drag on. They can become repetitive, asking who the band thinks jesus is, or how to make America a more godly nation, but it's a good thick rag to pass the time with. My biggest gripe, however, are the visually obnoxious backgrounds. (RD)
1308 Clearview Dr. / Mt. Juliet, TN 37122

NATURAL MYSTIC #2 / $2.00 ppd
8 1/2 x 6 1/2 - copied - 36 pgs - Spanish/English
This small zine covers the hardcore straight edge scene from Buenos Aires, Argentina. There are interviews with bands, record reviews, ads and general information. The scene report from Mexico was informative. (HH)
Enrique Fanchin / C.C.#3893 / Correo Central 1000 / Argentina

NEAT DAMNED NOISE #7/ #4 ppd
8 1/2 x 11- copied- 56 pgs
This is a fanzine in the truest sense. 100% about the Damned and Damned related subjects. Pictures Of Dave Vanian, an interview with Captain Sensible, Damned clip art and graphics. Also reviews of recent Damned reissues and comps and editorials about the best best Damned line-up over all the Damned years.(JB)
PO Box 42850-123 / Houston, TX 77242-2850



NO NAME #1 / IRC or trade
81/2 x 11 - copied - 14 pgs
This is as DIY as it gets...no joke. Here we have a handwritten cover, everything printed on one side of the paper, stapled in the corner, and the text is just type written there on the page....Who needs resources? I really like the idea of this even though it doesn't fit into the normal stereotypes of zinedom. It takes something like this to prove that zines can look like crap, but the shit inside is what really counts. Has a few pages of reviews, interviews with Skies, Alt TC, Nuclear Survive, and Sickoids which are all Greek bands. Also in here is an interview with Envy from NY. Good for a first issue, next time maybe he will copy on both sides of the paper though.(LU)
Ilias Diamessis / 59 Lahana St. / N. Kypselli 11363 / Athens / Greece

NUEVO EXTREME #2 / $2ppd
8 1/2 x 11 - copied - 22 pgs
Some people who know me might find it hard to believe but I liked this zine even though its area of coverage is primarily the straight-edge scene. Now, the reason I liked it so much is that the editor isn't afraid to openly criticize those involved in the hardcore/SxE scene down in Chile and in general. This issue comes with a very supportive article on Riot Grrrls, another short piece on how McDonald's is fucking up the world and interviews with Desturbio Menor, Bhakti and Fuerza De Voluntad, all of whom are from Chile and Down By Law. There's also the standard record and zine reviews. An interesting read and worth the two bucks. (RM)
Joao Da Silva / Alcala De Henares 7412 / La Reina, Santiago / Chile

OI-PUNK #10 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Oi-punk definitely is Oi! From way down in Texas, James, gives you the dirt on everything from crappy jobs to lonely booths and random thoughts to interviews with the Hates and Vaginal Discharge. Kinda small, but keeps the charm from the last issue. (JX)
PO Box 1369 / Katy, TX 77492

PLASTIC BOMB #17 / $6.00 ppd
11 1/2 x 8 - printed - 116 pgs - German
There are so many good zines coming from Europe now days. This is one of them. Interviews with Biafra, Social Distortion, Recharge, Discocks. Also plenty of photos, reviews and ads. Plus it comes with a free CD and flexi from Profane Existence. PB is a good dose of German punk! (HH)
Mike Will / Forst Str. 71 / 47055 Duisburg / Germany

PUNCHING BAG #1 1/2 / 50 cents and 2 stamps
4 1/4 x 5 1/2 - copied - 38 pgs
Here's a small zine with very small type. After the letters, he starts off with a page long rant refuting his last review in MRR. Anyway, this is a really personal zine with all kinds of stuff on love, smoking, car crashes, his younger girlfriend, some poetry, Ouija boards, etc. A reprint of an article proposing that punk was originally right wing was pretty interesting. He writes about his ex and says he might be tempted to kill her or "beat her unrecognizable". Oh dear. It's not a bad zine, but there's an angry young man thing going on here that I can't get behind. (MJ)
PO Box 1033 / Decatur, AL 35602

RAW POGO ON THE SCAFFOLD # 14 / $1.00 ppd.
8 1/2 x 11 - copied - 28 pgs
Crammed full of writing- the type is so small you will need a magnifying glass to read it. Most of it is an excellent tour diary of the Uptown Bones tour across America. I could only read about half of it before I started to get a headache,

but it was definitely worth it. Also music reviews and local gossip. (JW)
Easy / PO Box 15951 / Philadelphia, PA 19103

RAZOR BLADES IN HALLOWEEN CANDY #1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
The editor uses "Sancho Panza" as his "punk name" - the Cervantes reference is definite points in his favor. Lots of obsessive writing about sex, work, how "Stupid People Should be Shot", and some fiction and some reviews, and not a staple in sight. (JH)
53 Hudson Ave./ Grafton, MA 01519

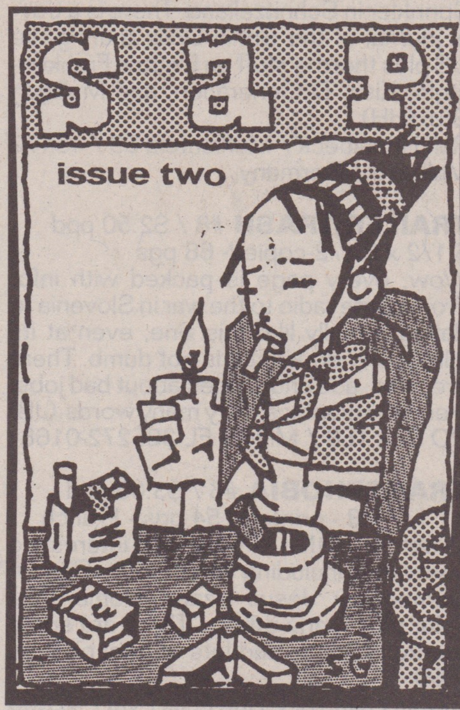
RENEGADOS #3 / $2.00 ppd
11 x 8 1/2 - newsprint - 32 pgs - Spanish
Hey this is my favorite zine of the month. This one deals with the cultural aspects of punk. Articles include problems of being a punk militant, Trotskyism in Mexico, being allergic to work, plus comics and much more. There's lots of humor in this zine! (HH)
Mario R. / AP 96-071 / CP 07771 / Mexico, DF / Mexico

RIOT GRRL REVIEW #3 / 2 stamps
8 1/2 x 11 - copied - 6 pgs
This is a cool networking project that focuses on zines (mostly) and music done by and focusing on women. It also has a huge list of zine distros. This is a great idea and an excellent resource. (MD)
PO Box 1791 / Ft. Myers, FL 33902

SACRELICIOUS #1 / $.50 or a stamp & $.25
5 1/2 x 8 1/2 - copied - 14 pgs
This little zine has a real youthful, punk feel with mostly autobiographical stuff from the editor who is trapped in a Seventh day adventist private school. It also has a list of companies that don't test on animals, and a recipe for vegan french toast (yum). I liked the funny poems and amusement park review. There is a nice vibe from this zine, it is personal and rebellious and I found it healthy to see the world through Gabe's eyes for a bit. (TT)
Gabe Lockey / 234 W.Lee Hwy. / New Market, VA 22844

SALT FOR SLUGS #1 / $4 ppd (?)
8 1/2 x 11 - copied - 28 pgs
Pricey but quality-content Austin-based rag. Has some good interviews with locals Crust, a kung fu instructor, and Chokebore. Also some flyers, sign-language obscenities, and some funny (faked?) letters to some rabble rouser. Pretty good first issue - if this was cheaper it'd rule. (JM)
1715 W. 35th St./ Suite 211/ Austin, TX 78703-1320

SAP #2 / $1.50 ppd
8 1/2 x 11 - offset - 30 pgs
The continuing story of boy meets girl, boy loses girl, and all the complications that can and do arise, rendered by the artistry of Simon Gane. Amazing artwork indeed, though the deluxe presentation of this 'zine seems a little excessive - a mini-comic format might suit it better, but then what do I know. Fine all around. (JH)
Migraine / PO Box 2337 / Berkeley, CA 94702



SLUT #2 / $2 ppd
7 x 10 1/2 -printed- 48 pgs
Looks like a comic book in size and with a semi-glossy cover, but inside reads like a tribute to rock 'n roll. They give you; the Meteors, the Oblivians, thee Headcoats, Luxo Champs, the Nomads and Rocket from the Crypt. All this is accompanied by beautifully reproduced pictures with witty banter. Also inside, the most racist Warner Brothers cartoons and the editor's own TV guide.(JB)
306 1/2 Arno NE / Albuquerque, NM 87102

SOAKED #1 / $1 ppd.
8 1/2 x 11 - copied - 22 pgs.
Well, there's lots of typos, and it ain't no good English, but maybe it was meant to be... But as you plow through this mag you'll find an interview with the Warmers, a band retrospect, LA punk stuff, a trip journal and cartoons. Average I guess. I sure hope Steve Soaked is not as dumb as he types... (JX)
PO Box 1990 / Studio City, CA 91614

SONGS OF THE RANGE / $1.50 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
A new approach from Migraine, a little illustrated songbook/comic of sorts. Art and words from Jeff Wilson, Ian Lynam and Jeff Wilson, all with a wild west flavor. Nihilism, tragedy, despair, and some good honest violence, laid out for you in their always pleasing style. Complete your collection.
Migraine / PO Box 2337 / Berkeley, CA 94702

SPAGHETTI DINNER & DANCING #8 / $1 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Another "New Year " issue here, as SP&P turns 8. Inside, Randy has a couple op-ed pieces, letters from readers, an interesting interview with Jen from Fucktooth, a rant on Johnny Paycheck and a review of Schlong and Black Flag - well more a tribute. There's also some prose, a piece on used clothes, comics, a trip report about my town, San Francisco, Missoula, and of course reviews. Lots here, get it. (JX)
PO Box 2536 / Missoula, MT 59806

STRIPBURGER #7 / $7 ppd
8 1/2 x 11 - offset - 92 pgs
Seven bucks may seem like a lot, but if you get this, you'll be asking yourself how they can pull this off for so little. This has some exquisite comic art from former Yugoslavia and all over the world, and there's a booklet with translations of all the strips that aren't in English! It's kind of unwieldy, to follow along with the booklet while reading the comics, but it's also sort of fun, and I'm glad it's there, because before I found it I was looking through the book thinking "Shit! Look at all these amazing-looking comics that I can't read!" So, take my advice, there's some great work in here, if you're into comics at all you should look into this and check out some cool stuff you might otherwise never have seen. I can't tell you how cool I think this is. (AM)
Forum Ljubljana / Kersnikova 4 / SI 1000 Ljubljana / Slovenia

SUBTERFUGE / #18 / ?
9 x 12 - printed - 124 pgs
This is in Spanish and has a very high gloss component. It has interviews with graphic comic artist M.A. Martin, lots of comix, and lots of instant gratification reading. My only fear is that it is also a front for a larger capital intensive enterprise as much of its content is on the macho/lowest common denominator tip. One last weird thing, there is a review of both a The Presidents of the United States album and a hardcore album from about 5 years ago that puzzled me. It comes with the Blood Filloas vs. Frogger 7". (AR)
PO Box 46055 / 28080 Madrid / Spain

SUBVERSION #3 / $2
5 1/2 x 8 1/2 - copied - 36 pgs

Hey, this zine isn't too bad at all! Whew, what a relief, after some of the crappy ones I've been falling asleep through lately, this is a clear, intelligent effort that critiques many of the issues around us. Mr. Rogers (the editor) busts out some nice essays on man made apocalypse, "the underground", sXe, corporate chains, homophobia, existentialism, and PC terms. Sprinkled throughout are beer reviews, some interesting quotes, and zine and record reviews. (TT)

PO Box 2881 / Pullman, WA 99165-2881

SUSPECT DEVICE #27 / $3 ppd
5 3/4 x 8 1/2- copied - 56 pgs
This is a zine with a community feeling. It comes from Southampton, England where the people are very nice. There are lots of contributors to this music-based zine, so there's opinions as well as music stuff. There are loads of interviews, including ones with J Church, the Descendents, Travis Cut, and more. There are a few excerpts from Sean Wat Tyler's tour diary from Japan with Broccoli and Chopper, lots of reviews, and columns. Just lovely. (MJ)

PO Box 295 / Southampton SO17 1LW / UK

TAIL SPINS #28 / $3 ppd
8 1/2 x 11 - newsprint - 84 pgs
Yet another thick 'n juicy issue of Tail Spins. This issue has stories of poltergeists in the home and freaks in the workplace, a brief chat with Dave MDC, a piece on the Titanic, and tons more, including a piece on frontal lobotomies and a run down of the various nutcases encountered on the fringes of a political convention, including the guy who is calling for the repeal of women's suffrage. He makes some good points too... Also includes an abundance of music reviews. (AM)

PO Box 1860 / Evanston, IL 60204

10 THINGS #15 / $2 ppd
8 1/2 x 11 -printed- 52pgs
From the good cover drawing to the classified ads at the end, this zine is good. Well reproduced pictures and nice layouts too. Some comics and columns, a thing about piercing, recipes and a question/answer fashion column. Also interviews with the Cheaterslicks, the Bouncing Souls and the Bloodclots. Hey guess what, there is even more in here too. (JB)

1407 NE 45th St #17 / Seattle, WA 98105
5th St. #17 / Seattle, WA 98105

THE HATED #1 / $1 ppd.
8 1/2 x 11 - copied - 6 pgs.
The old adage that a picture is worth a thousand words, means this issue is like 50,000 words long... Intricate and bizarre drawings make this one of the best art/punk magazine I've ever seen! This issue also has a tribute and flyers from the Miami Punk band, Mince. There's also some great collages and quotes amongst the drawings. Everyone into art and drawings should get this one! (JX)

9901 SW 60th St. / Miami, FL 33173

3RD GENERATION #6 / $4.00 ppd
11 1/2 x 8 - printed - 52 pgs - German
This zine has an article on Boris The Sprinkler in Schnitzelland. There is a travel journal of the Sonic Dolls touring the US plus there is stuff on Electric Frankenstein, Kiss, D Generation, and Mulligan Stu. (HH)

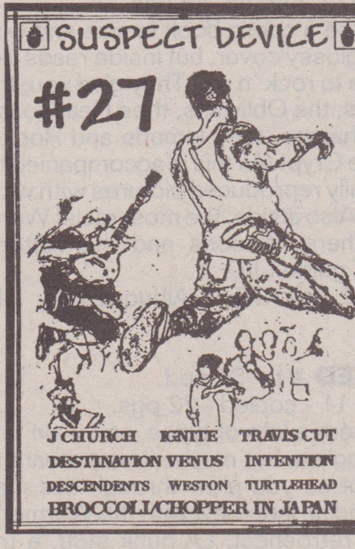
Ralf Hunelbeck / Muhlenfeld 59 / 45472 Mulheim / Germany

TRAILER TRASH #8 / $2.50 ppd
5 1/2 x 8 1/2-copied- 68 pgs
Wow, every page is packed with info. From pirate radio to the war in Slovenia to dating. I really like this zine, even at its silliest and dorkiest it is not dumb. There are, also, ads and stories about bad jobs. Very few graphics, very many words.(JB)

PO Box 168 / Milton, FL 325272-0168

TRANZPHOBIA #6 / $3.00 ppd
11 1/2 x 8 - printed - 54 pgs - French
Great issue that is filled with interesting interviews including McRackins, Flag Of Democracy, Jesus Lizard, Troma, Wat Tyler plus many others. There are some record reviews, and lots of cool photos. (HH)

Silvain Fayard / 2 Rue Felix Pyat / 42000 Saint Etinne / France



TURNING THE TIDE / Vol. 9 No. 4 / $4 ppd
11 x 14 - newsprint - 24 pgs
This is another installment of a very dependable leftist/radical newsletter, usually with a focus on Anti-Racist activism this issue highlights specific cases of racist police brutality and of the role of prisons in institutional racism. The articles I enjoyed the most though were the interview with the Tupac Amaru Revolutionary Movement (currently holding hostages in Peru) and the account of the Preparedness Expo 96 which was a survivalist/back to land event at the Denver Coliseum. These articles and more make TTT a primer for an educated anti-racist leftist. (AR)

P.A.R.T ./ PO Box 1055 / Culver City, CA 90232-1055

UZURLIKZURLI #2 / $3 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
This is an excellent music oriented zine from out of Australia. In this issue there's interesting interviews with Sweden's The Hellacoptor's and George J. Crotty. My favorite part of the issue was his article on the Yugoslavian underground scene. In digging up years of Yugo music, Pedrog (the editor) finds himself discussing his own origins of becoming a punk. While most of the bands I never heard of, I still felt compelled to read the article for his insightful recollections. This issue was rounded out with some compellingly long record reviews. Great issue. (CW)

Pedrag / 26/58 King George St / Victoria Park WA 6100 / Australia

VERA KRANT #3 / ??
5 1/2 x 8 1/2 - copied - 36 pgs
The most reviewed zine in the history of MRR. There is a running joke among zine reviewers that someday one us will go to our box and find a copy of Vera Krant translated into English. So I put it to you at the home office in Holland, make my day and put out an issue in English! Hell, if you could read this review then you must know a little about our language. This isssue has the usual columns, record reviews, and local scene information. (CW)

J.C. Vera / Oosterstrat 44 / 9711 NV Groningen / Holland

WAR IS NOT OVER #1 / **DEAD STOP** #2.5 / ?
Pathetic attempt at a zine, this is a waste of paper....rants and raves, on one side with a lot of pics, then the other half is about how the author is an outed masturbator, and how he had to copy a videotape of his neighbors' girlfriend giving head to some other guy. Oh so interesting. This sucks.

8127 Waterbury #203 / Woodridge, IL 60517-4239

YEAH Vol.4 #1 / $3.00 ppd
7 x 8 1/2 - copied - 36 pgs
Aside from the really cool hand made cover, the content didn't really stir me up. A cross between an art zine that missed the point, and a personal zine

that could use more writings. Lots of poetry that I view as the better part of this. I have a really hard time with a lot of white wasted space, and this has it, so, it immediately gets a biased judgment from me. (LU)
7114 Laketree Ct. / Fairfax Station, VA 22039

ZIPS AND CHAINS #10 / $3.00 ppd
6 1/2 x 9 1/2 - offset - 84 pgs
This is packed full of stuff...I think it has the most interviews that I have ever seen in one concentrated issue of a zine. Here's the list: Avail, Civ, Fugazi, Down By Law, NoFX, Lagwagon, No Means No, Crunch, and more! There are some writings placed in between these interviews, some good, some just mediocre, but overall this is a project that took a lot of time and amazing effort. Nice layout, will have you reading for quite a while. thumbs up for this one...(LU)
Dario Adamic / C.P. 15319 / 00143 Roma Laurentino / Italy

MORE LISTINGS

ADGE #3 / $2.00 ppd
Letters, skateboarding, reviews, Less Than Jake interview, and photos. Not much to talk about, but it does have a crafty computer layout.
Blk 24 / Telok Blangah Cres / #02-14 / Singapore / 090024 / Rep Of Singapore

AM I PUNK YET? #1 / $2.00
Interviews with Divinity and the Stockholm Pigs. Record, zine, and book reviews.
Joakim Bergman / Fabriksgatan 9 / 74532 Enkoping / Sweden

CHINESE BOB #3 / $1 ppd
Interview with Larry Livermore, guide to hanging out at malls, a comic strip, reviews.
PO Box 500233 / San Antonio, TX 78280-6233

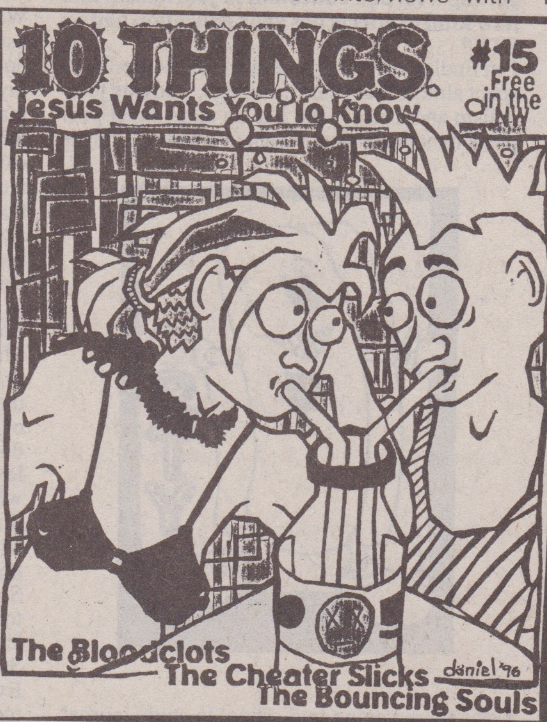
CHUMPIRE #79 / 1 stamp
Regular PA one-pager. Mostly record reviews and local news, with some opinions and comments.
PO Box 680 / Conneaut Lake, PA 16316-0680

COWBOY LOVE #13 / $1 ppd
Little tidbits in a little zine...
945 E. Alturas / Tucson, AZ 85719

FETCH THE PLIERS / #3 / $1 ppd
Vacuum, Praparation H, rants and reviews. Ehhh...
Dave / 3 Elm St. / Ottowa, ON / K1R 6M9 / Canada

GABBA GABBA HEY #2 / 2000 lira
Letters, show reviews, an interview with Teengenerate, many pages of reviews, and an article on Rip Off Records. It looks good, but it's in Italian.
Goti Luca / Via Broni 4 / 10126 Torino / Italy

GITHYANKI #15 / $1 ppd
Heavy metal theme issue with a drawing of Kiss on the cover. Interviews with heavy metal has-beens, like Dee Snyder of Twisted Sister, for example.
PO Box 660572 / Miami Springs, FL 33266



GROOVE DISASTER #? / free & postage
Interviews with Squat, Gas Huffer, and Falling Sickness. Loads of large ads.
Groove Disaster / 18514 Devonshire St #445 / Northridge, CA 91324

HATESPAWN #2 / $2
Boring slapped together zine with racist/sexist/homophobic overtones.
3745 Pearson Ave. / Philadelphia, PA 19114

HEY SUBURBIA #5 / $1 + 2 stamps
Mostly just personal opinions on the scene and limited social issues.
947 Lunaawa Pl. / Kailua, HI 96734

HIGHWAY 666 #3 / $1.50
Interviews with Blanks 77, Quincy Punx, and Pansy Division. Zine & record reviews. A couple of badly reproduced comics.
PO Box 37026 / Raleigh, NC 27627-7026

INFINITE ONION #4 / $1.00
tabloid size -newsprint- 12 pgs
Helpful tips on writing to prisoners and shoplifting. Decriptions of savior/sun gods, lefty news, and more.
PO Box 8722 / Minneapolis, MN 55408

JOIN KAO #2 / $2 ppd Europe / $3 ppd world
Stories, interviews, reviews.
PO Box 2003 / 9100 AB / Denmark

MEAT SHEET #3 / $1.00
Skating, tribute to Seinfeld, interview with Sensefield, Star Wars toys to look out for, and photo collages.
2065 Liberty St. / Trenton, NJ. 08629

MOO! #1 / a $.32 stamp
A thin zine that contains 8 show reviews and a hilarious story about a pet hamster.
1085 Comm. Ave. #313 / Boston, MA 02215

PHUZZ #1 / $1 ppd
Reviews, demented humor, Phantom Surfers interview.
PO Box 43150 / Richmond Center PO / Richmond, BC / V6Y 3Y3 / Canada

PSYCHO-MOTO #8 / $1ppd
Anti-religion themed issue with short stories and kinky sex talk. Clip art, news clips, etc.
45 Ave B #2 / New York, NY 10009-7450

PUNK FICTION #4 / $1 and 2 stamps
Articles on feminism, boycotts, nationalism. Record reviews, Winnipeg info.
P.A.P. / 1011 Upper Middle Rd.E #1314 / Oakville, ON / L6H 5Z9 / Canada

QUIRKY SCRIBBLES #2 / 3 stamps or trade
Columns, personal writing; long Donuts N' Glory interview, shorter one with Discount. Reviews and ads. Nice price though.
PO Box 18404/ Irvine, CA 92623

RAPID FIRE MAGAZINE #15 / $2 ppd
Lots and lots of show reviews, motorcycles, interviews with NUFAN, Terry Howe (Zero Boys), and Twist 160.
RD#1 / Box 3370 / Starksboro, VT 05487-9701

SUBURBICIDE #1 / 1 stamp
Pro-bicycling, anti-work, fuck the man.
14 Cottage St. Apt. 2 / Buffalo, NY 14201

VERA KRANT January / $??
Tad, Gonn, poll results, guide to upcoming shows at the Vera club.
J.C. Vera / Oosterstraat 44 / 9711 NV. Groningen / Holland

ZINE OF THE MONTH

Sty zine has been a long staple of the Midwest and Icki, aka Mark Murrman, has done a lot for zine writers through his experimentation and creativity. He's on the verge of publishing his 24th issue and shows no sign of relenting. This interview took place over email in January, questions are by Jen Angel.

MRR: First, give us some background on how you started your zine.

In my sophomore year in high school, my friend Matt Lingenfelter and I tried to start a skateboard company, but after the reality of how much that would cost hit us, Matt suggested we instead do a zine. I sat on the idea, then a year later brought it up. We put together the first issue in just a few days. It was horrible, but fun to do. I'd only seen three other zines at the time, two of them skatezines. We printed 50 copies and gave them away at school on the day our school was randomly picked to be searched for drugs and weapons. Before anybody could enter the building, everybody was searched. It was the perfect atmosphere for passing out zines.

MRR: How has Sty changed? It seems to me it used to be a lot more about punk and skating, and now it's more personal, and the last couple haven't even had interviews.

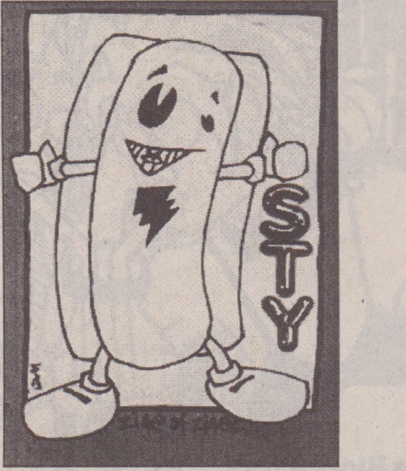
When I started Sty, punk was pretty new to me; I got into punk through skating, mostly stuff I'd hear in skate videos. And as punk was new to me, I was trying to find out as much about it as I could, devouring everything I could find. That came off in the zine. The great thing about punk is that I'm always discovering new music—new to me anyway. But Sty now is more of a reflection of what I'm thinking rather than what I'm doing. There is still some of what I'm doing, especially in the new issue. Skating and punk will always be a part of my life, and thus will come off in Sty some way or another. But where skating used to play the bigger role in my life, now music is in the driver's seat. You know, I don't think I'd read Sty if I saw it in a record store or where ever. In some aspects Sty doesn't reflect me at all...in the music I listen to and some of my other interests, such as serial killers, the Vietnam war, photography...well, I guess I have been trying to sneak in more pictures I've taken, but I've also been trying to get stuff into other people's zines as well. I like contributing (to an extent) because I can write/layout/do something, but not have to worry about trying to sell it and about losing all my money and not being able to eat. Sty is always changing, not just in the formats, but in the content as well. I'd get bored of doing it if it was always the same stuff going in it.

MRR: There are a couple of things i think of as trademarks of Sty - the back to front reverse page order, and the constant format change. You've gone from mini zine to big newsprint. IT's as if you've explored every format possible - what's your motivation?

No, there are a few formats I still haven't done yet, but probably won't ever be able to do because of money. And I've never done a standard 8.5 x 11 sized issue. The new issue is partially a poster, I did an issue on a t-shirt (actually it was a three-way split with Super Black and Yard Wide Yarns) and my new idea is to do a picture disk: do the words to the zine on the "picture" part of the record. My motivation is rooted in the fact that I get bored with one format really quick. I like new challenges. It's fun to try to lay something out on pages that are almost three feet tall, and then the next issue try to layout a zine where the pages are only a few inches big. Doing the layout of a zine is as much, if not more, fun than the writing. The size of a zine and the format in which it's laid out totally effect how it looks. Too many people are trapped in thinking of "Zine=digest or 8.5x11.S However, I do think digest-size is the perfect size for a zine, from every aspect, for both editor and reader. It's just right.

MRR: What did you learn from your internship with the City Paper in DC? OR maybe i should ask, what do you hope to learn from getting a formal education in journalism and how kind of effects has your education had on STY?

I'm finding myself to be in a weird position. I've spent almost four years in college, studying journalism and history, and like so many other people, I'm not sure what I want to do when I finish.



I was scared going into school to study journalism. I was afraid my mind would get shaped into a formula journalism style of thinking and operating. If anything, being in school, being a weekly columnist for The Indianapolis Star, and interning at the Washington City Paper has showed me a side of journalism I totally want to avoid. I don't want to be a reporter. I've met a lot of people I sure as hell don't want to work for or work with. And now I'm stuck with thinking of what the fuck I'm gonna do. I want to do something related to journalism, but try to stay within the punk/skating community. I think my dream job at the moment would be to talk someone, some skate company into financing a new version of the old skatezine Strange Notes and let me edit it. Try to reunite skating and punk again, or rather, show that side of skating again, because it's still around, but more underground. I have it all mapped out in my head. I would LOVE to do something like that, even work at Slap, or a book publisher, but the chances are slim. I don't want to just be a writer, I don't even consider myself a writer. I like photography and layouts and everything too much to pigeon hole myself into one aspect of journalism. The only way to address that, that I can see, is to start up some kind of publication off which I can live. Something that will make money, and for that to happen, someone else is gonna have to deal with that end of business. But in terms of writing, I think working for the City Paper and going to school and having my column has tightened my writing. The writing that goes into Sty is usually first draft. I write to fill an allotted space. It shows. In a way it's more immediate, but more than that, it's just sloppy, full of half finished thoughts and ramblings. The writing I do for "big"/"real" publications is pretty different than what goes into Sty. It's better because I have a higher standard for myself when I'm writing something for other publications.

MRR: What kind of comments do you have regarding zine distribution these days?

If it weren't for trying to sell my zine, getting it to distributors and even just selling it at shows and record stores, I'd be so much more into doing Sty. As it is, I've almost quit doing it just because I hate dealing with the entire business aspect of doing a zine. I'm the worst businessman, and an even worse salesman. Whenever I go out to sell my zine at shows I usually wind up giving most of them away. I don't feel like anyone should have to pay for my zine. There are so many zines out there, so many that are so much better than Sty. I don't think I'd buy Sty if I saw it in a store, or if I came up to me trying to sell it. And then as zines get bigger you get into the sticky question of bigger distribution, dealing with magazine distributors. I hate it all. Too many zines are trying too hard to be MAGAzines. They can't be content on just being Zines. But that's in part a result of distributors not wanting to carry Zines as much as Zines disguised as Magazines. Losing money isn't such a big deal to me, but when I stop to think about the thousands of dollars I've put into Sty, it's kind of scary. But it's worth it. Like I said, if I could do so without having a zine that's 90% ads, I'd love to make Sty free, just give it away. That's what I feel it's worth, and the entire distribution dilemma would be solved. Kind of.

MRR: What zines are you reading these days? (IE - what do you like?)

Sometimes getting a good zine in the mail can totally make even the shittiest of days great. Every time I get a new issue of Pool Dust, Story of My Scab or Cometbus, I get excited. Every issue knocks me out. I've been reading more music-oriented magazine type zines lately, such as Kicks and Ugly Things. When I can get a hold of them I've been reading old issues of Strange Notes, Bomp and Search & Destroy. But newer zines, I always love getting D.A.M. skatezine. It's the longest running zine out of Indiana that I know of and is just so great. I've gotten hooked on Guinea Pig Zero, and I always love Dishwasher, Murder Can Be Fun and I guess what you could call the standard great/popular zines. I've also been trying to get my hands on more comics. I love Fireball, and about everything Migraine puts out. And even though it's not a zine, Stray Bullets is the most amazing comic I've ever, ever read and I think everyone should read it. And Craphound is pure genius. I save every zine I've ever gotten, so sometimes if I haven't read any good zines in a long time, I'll just dive into my stacks of old zines. Most of my favorite zines either aren't being made anymore, were one-time things, or I just don't know how to get a hold of. It's hard to get and even find out about good zines here in Bloomington. Whenever I'm in Chicago I try to go to Quimby's, and always wind up spending so much money it hurts. I've gotten really picky in reading zines. Having seen so many bad/mediocre zines, it takes kind of a lot for me to pick up a zine and just get sucked into it. But that's such a good feeling, as good as listening to music that gets under your skin and dances around. Doing both together, reading a great zine while listening to a white-hot record is enough to set me on fire.

Sty zine is $2 ppd from PO Box 2192 Bloomington, IN 47402-2192, mmurrman@indiana.edu

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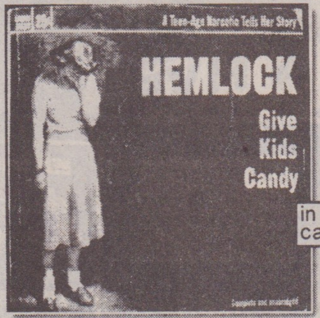

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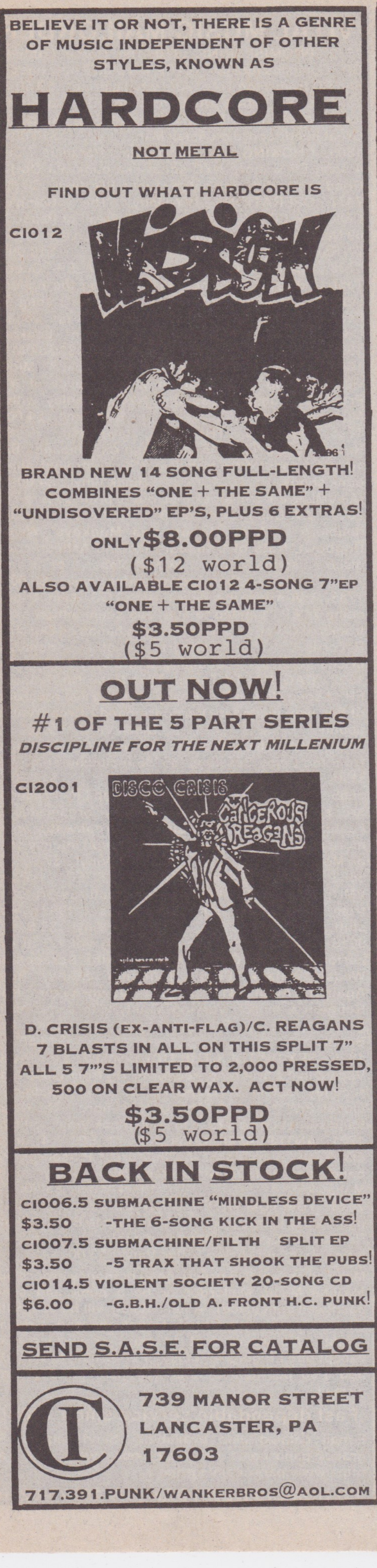
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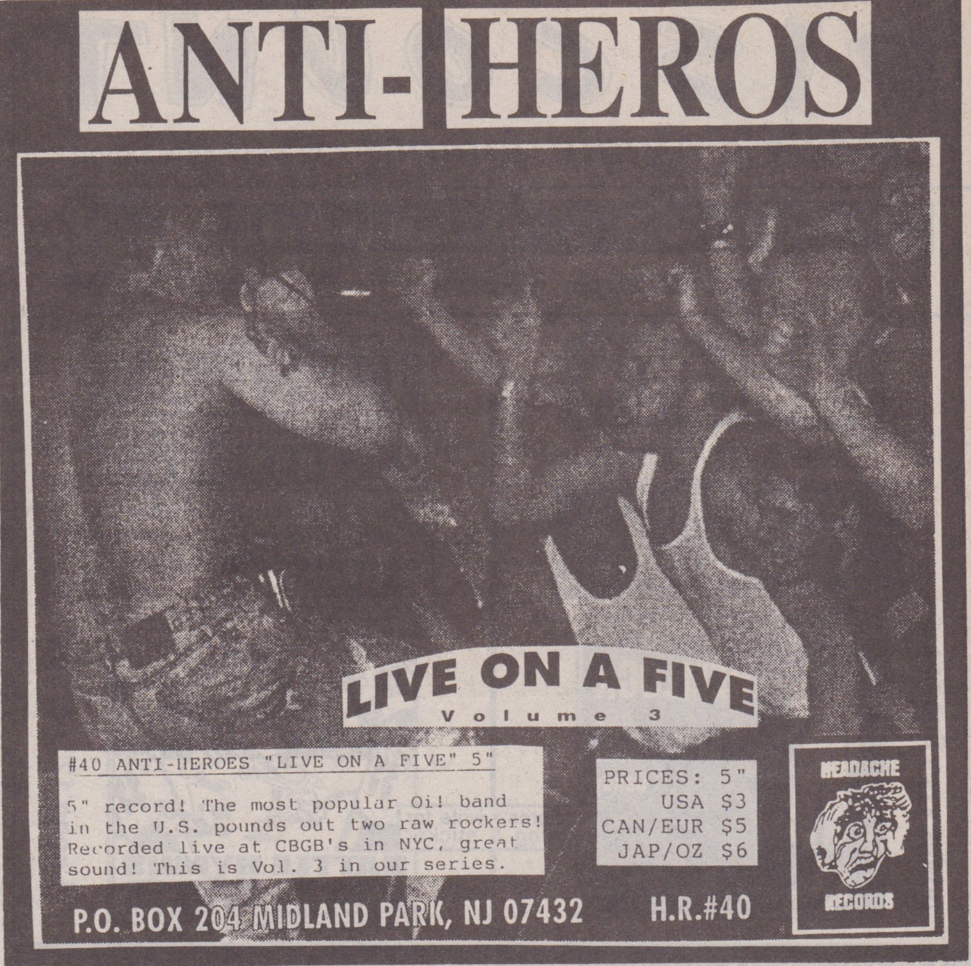
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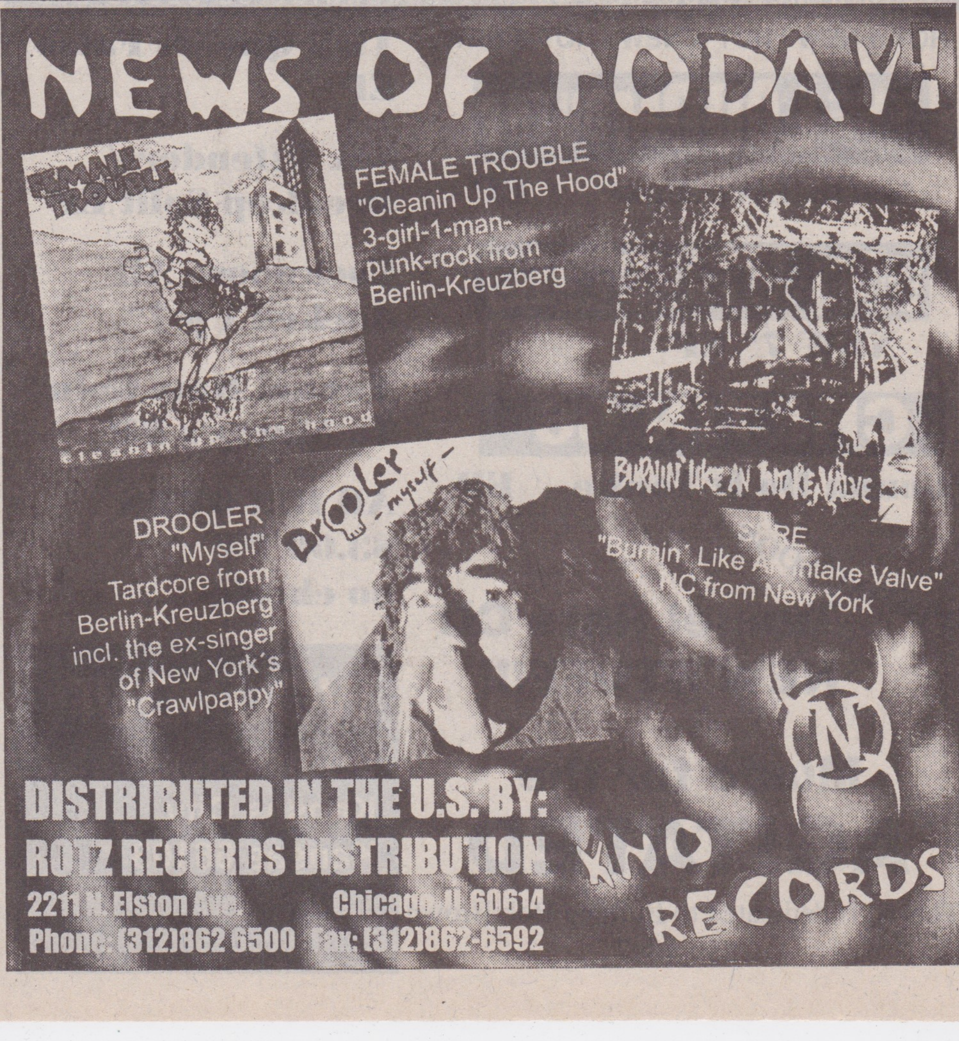
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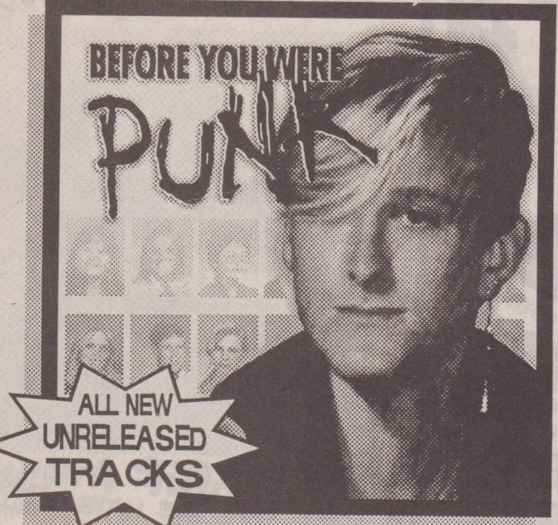
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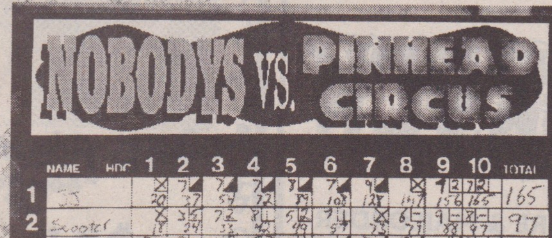
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Red Rocket - "July" CD $10
"Forecast" CD (4 songs each from Red Rocket, State Route 522, Artless Motives,and Whatever) $8
"The Excursion Compilation" CD (16 song Excursion sampler) $3.00
Hutch - "Jack London Hotel" CD $7
Kiss It Goodbye - demo $4
Whatever - "Jabberwocky" LP $7
Strain - "Our End" CD ("These Years" 7" + 2 songs) $6
Strain - 5 song CDep on Overkill $6 or 7"
Strain - "Repetition" CDep (combines 2 7"s on Heart First) $6
Integrity - "Those Who Fear Tomorrow" (cassette only - Original Overkill release) $7
Ringworm - "The Promise" CD $8 LP $6
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Undertow - "At Both Ends" CD $10 LP $7
Undertow - "Stalemate" CD $6 or 7"
Brand New Unit - "No Heroes" CD $6
Brand New Unit - "...Big Top" CD $8
Serpico - "Preparing Today..." CD $10 LP $7
Serpico - "The Weakest Boy In The Troop Award" CD $10
Brotherhood - CD $8
Resolution - "Seattle Brotherhood" CD $8
State Route 522 - T-shirt XL $10

Prices are postage paid in the USA. Can/Mex add $1 per item. Europe add $4.00 per item. Asia add $5.00 per item.

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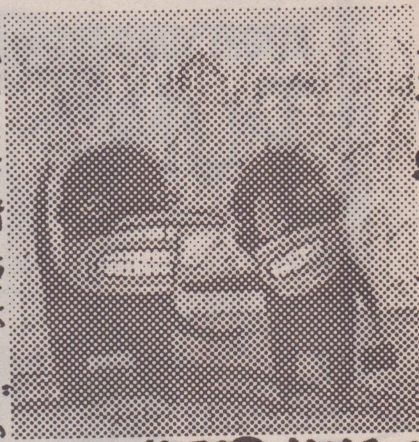

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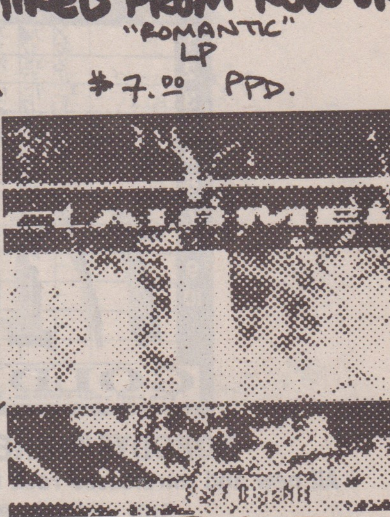

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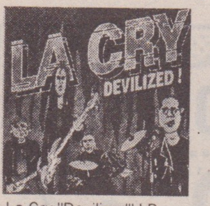

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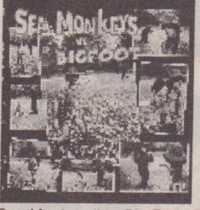

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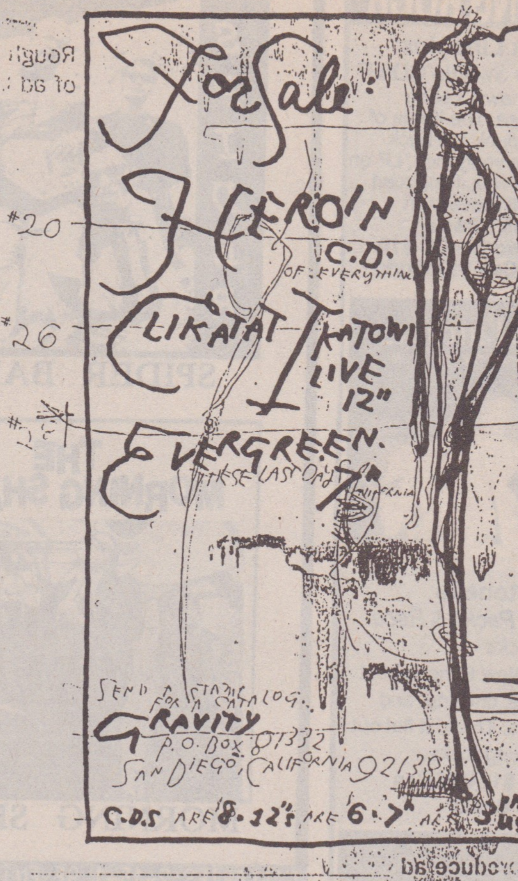

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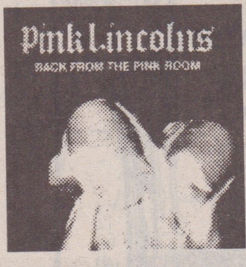
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SPR 007 **Rhythm Collision** "Girl w/ Purple Hair"
SPR 008 **Pull** "Regret"
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SPR 012 **Pink Lincolns** "Sumo Fumes II"
SPR 017 **Gutfiddle** "Beaver"
SPR 018 **Pink Lincolns** "Sumo Fumes III"
SPR 018.5 (**VA****) Welcome to Florida Asshole…"
SPR 019 **Gotohells** "If I could make a Girl"
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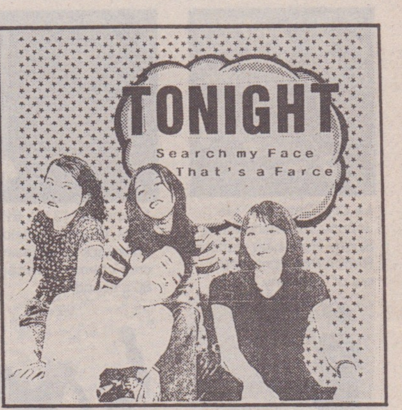

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NEVER, NEVER, NEVER trust this one: shop, mailorder "The Laughing Eskimo" from Sweden. The poor bastards!

PUNK RECORDS Set sale: private collection, 1200+ items. '77-'85, European, American, Japanese 7"s and lps, oi, anarcho, Killed By Death stuff, hardcore, Amebix, P.I.G.Z., The Kids, B.G.K., The Drive, Skrewdriver, Deepwound, Kaos, Stalin, Big Boys, Chaos UK, S.O.A., Helmettes,...Send 1 IRC or $1 for list to: Nathalie V., Nieuwpoortse Steenweg 459, 8400 Costende, Belgium.

NEW ZINE: BANDS/zines — send your shit for review to Technicolor Underground zine. All formats accepted. Everything submitted reviewed. Free/trade ad space. Include $1 postage for issue. Marshall/ POB 372/ Waynesburg College/ Waynesburg, PA 15370

FREE 3-SONG CASSETTE sampler #3 now available from the "genius of chaos". Send three 32 cent stamps to Skidd Freeman, POB 4281, East Lansing, MI 48826.

TAKE OUT THE TRASH! Records: Rumple 7", S.S.B. 7" and Mary Me/Hand to Mouth split 7". $3 ppd each or $8 for each. Send M.O. or cash to Jason, PO Box 541, Normal, IL 61761

PUNK ETC FOR SALE. Somewhat large punk/newt(sic) wave lp collection for sale (1400 records) (1977-1994). Send sas(2)e for list to Mr. Moo/48 Benedict Ave/Staten Island, New York 10314.

UK PUNK 7" WANTED! Xtraverts-Blank Generation; Victimize- Where did the money go; Revenge- Our generation; Now - Into the 80's; Anti-Social - Traffic lights; School Ties - No Future; Sema 4 - 4 from Sema 4 ep; Blitzkrieg Bop - Let's go (motion sound); Dansette Damage - N.M.E.; Proles - Go to the Seaside; Gonads - Be my Beachcomber Baby; Shag Nasty - Looking for Love; Carpettes - Small wonder; Dregs - Dregs of Humanity; Pathetix - Love in Decay, etc. Send your list to : Shin Ogawa/ 1162 -1 Minamioya/ Machida - Shi Tokyo/ 194 Japan

OCTOBER MAIL ORDER: Zeke, Resist, Starved and Delirious, The Procrastinators, Hardship & more. Send stamp for catalog to: October Mailorder, 16409 SE Division Ste. 216/138, Portland, OR 97236.

TOM HERE FROM German punk/hc - magazine Plastic Bomb (ed. 7,000). Start a punk rock/ garage special with the next issue. so send anything from what you think it's interesting - news, records, tapes or whatever from all around planet earth and help me to do a good column. Write to: Tom van Laak/ Buchenstr. 18B/ 40599 Düsseldorf, Germany

WANTED!!! punk rock/hardore records from USA from 1976 to 1985. Please send your price list to: Schiavo Roberto/P.O.Box 22/50051 Castelfiorentino (Firenze), Italy.

PLEASE SEND ME your trade list! I want rare 70's punk and rare real classic hardcore! Yoshiaki Nagano, 3-29-5-103, Daita, Setagaya-ku, Tokyo.155.Japan

PUÑETA!! The punks in Puerto Rico got somethin' to say...Cojoba plays punk rock with femals vocals. Their cassette, "Espiritu de Punk" has 14 songs in Spanish with translations in English. You can get one for $6 ppd. and distros get 8 for $36 ppd. Send MO's to: Taina Rosa, Calle 7 C-19 Metropolis, Carolina, PR 00987. Totally D.I.Y.

LOOKING FOR: Nirvana - "Love Buzz" 7", Pussy Galore-Anything, Loop, Spaceman 3, The Fluid-Punch n' Judy lp, old Glitterhouse and Sub Pop. Ryan Richardson, 31230 Springlake, apt #6301, Novi, MI 48377; (810) 926-6443.

HELP!! HAWAIIAN EXPRESS can't afford a larger ad because practically nobody's bought jack shit from us....but we've gone and made a new catalog anyway. Please send hour address and a spare stamp to P.O.B 777, Byron, CA. 94514, for an updated version of quality punk rock mail-order stuff from Hawaii...(please).

MANY RARE AND OBSCURE punk/ hardcore/garage/pop records for sale. Includes: Cheifs, Urinals, Dischords, Really Red, Teen Idles, Lewd plus much more. Please send 1 dollar or IRC for auction list to: Warren Bidlock, PO Box 61050, Edmonton, ABm, T5E 6J6, Canada.

SET SALE. Tons of rare punk from killed by death type stuff to 80's & 90's straight edge. Send a SASE for a complete set sale list. Over 1000 singles and LP's . New stuff every month. Will also trade so get in touch. Write Glenn 106 Fourth Avenue Apt #3, Bradley Beach, NJ 07720. Email Gfrazee@AOL.Com.

RATBASTARDS/DEAD DRUNK split 7" still avail. Two bands you'd want to play yer kegger party. 3$ ppd. Will E. Survive, PO Box 2065, North Lake Il. 60164.

7"s FOR SALE $3 ppd: Protest:EP, New Bomb Turks: Sharpen, G-Anx: Out Of Reach, Guttermouth: Puke & Balls, Gas Huffer/Fastbacks, Artificial Peace: Assault, Minor Threat: Live, Spaceghouls: Misfits Covers, No Rip-Offs! A. Tuominen, Mantytie 7, 58500 Punkaharju, Finland.

LP AUCTION (Original Pressings): Abrasive Wheels "Black Leather Girl"; Attak "Zombies"; English Dogs "To The Ends of The Earth"; Sham 69 "Outside The Warehouse" (sealed); Necros "Conquest For Death"; Neurosis "Word Is Law"; MRR "They Don't Get Paid..." Contact : Laura, 1338 Dufferin, Windsor, ONT, N8X-3K1, Canada. (519) 254-0690. dalfarr@uwindsor.ca.

7" AUCTION (Original Pressings): Abrasive Wheels "Banner Of Hope"; 7 Seconds "Skins, Brains & Guts" (2nd pressing); 7 Seconds "Blasts From The Past"; Various "Big City"; Born Against "Eulogy". Contact: Laura, 1338 Dufferin, Windsor, ON. N8X-3K1, Canada. (519) 254-0690. dalfarr@uwindsor.ca.

FULLBENEFIT RECORDS have been in existence for just under a year. Releases include a Threeholepunch/Thurd split 7". You can get this release or a Skywalker tape for five dollars postage paid. Look for future releases and split releases with Slay Your Records. If you would like to be on an upcoming release, please send a sample c/o John Purvis, 710 Hillsdale Crescent, Sudbury, Ontario, Canada P3E 3S8.

GG ALLIN & AntiSeen-Murder Junkies CD is back - $10 ppd to anywhere in the world. SASE for catalog of Confederacy of Scum shit-AntiSeen, Cocknoose, Rancid Vat and a few others. Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005.

AUTION: Neuroot 7", Nog Watt 7", Profound 7", Crow 7", Warhead 7" Raped Teenagers 7", Conflict 7"s, Discharge 7"s, No Comment "Downsided" 7", Colt Turkey 7", Acid 12", Vorkriegsphase 12", Get back the discharged arrow 12", Pandemonium live 12" and lots more. IRC/$1 for list to: Arco den Boer, Cliffordstraat 12-3, 1051 GT Amsterdam, The Netherlands. e-mail:acrodb@xs4all.nl.

RARE VINYL AUCTION. Minor Threat, Iron Cross, SOA, SubPop 7"s (Mudhoney/Sonic Youth, Fugazi, Rollins...), Negativeland "U2," Tad "8 Way Santa" etc. email an914@freenet.carleton.ca or send a buck to Box 80067, Ottawa, ON, K1S 5N6, Canada for a list.

RECORD CLEARANCE: Selling leftovers from auction for cheap. Rupture, Hiatus, Amen, TerveetKadet, ABCDiabolo, Negazione, Gastunk, The Ex, Seein Red, Dirt, Chaos UK, Born Against, Godflesh, Melvins, Dropdead and lots more. All 7"s $3, 12"s $6. IRC/ $1 for list to: Arco den Boer, Cliffordstraat 12-3, 1051 GT Amsterdam, The Netherlands. e-mail:acrodb@xs4all.nl.

MAXIMUMROCKNROLL music classifieds

NEW BUZZCRUSHER! 4 song 7” available now on Ruff-Nite Records. The Texas Poison Idea, Motorhead of the south, GBH meets ZZ Top... Buy the friggin record, only $3.50 N. America/ $5 world. Also available: AntiSeen “Here to Ruin Your Groove” vinyl LP $8 N. America/$13 world. Seducer/ Buzzcrusher split 7” $3/ $5 prices ppd. Cash/MO to: Mike Cooper, 3249 Rorer St., Phila, PA 19134 USA.

FOR SALE: Adrenalin OD “Wacky Hi-Jinks” $60, “Cruising w/Elvis” $25; 7 Seconds “The Crew” 2nd press w/lyrics $20; SNFU “And No One Else...” 1st press w/lyrics $25, “If You Swear...” w/lyrics $15; Social Unrest “Before The Fall” $20; Discharge “Why $20;” Adolescents self-titled orig w/lyrics $20; Subhumans “Worlds Apart,” DOA “Let’s Wreck the Party” w/lyrics, Hard-Ons “Dickcheese” each $7 Teejay O’Rear, 13663 Sycamore Tree Lane, Poway, CA 92064. (619) 679-1447.

LOOKING FOR: Breakouts - 3.7”, Dry Heaves-7”, Dirt Shit-7”, Lowlife-7”, Private School-7”, Teenage PhD’s-7”, Technicolor-1.7” Plus more. For trade: Panik-13 7” (Holland ‘80), Aheads-7” (Germany ‘79), Notsensibles-12”, Schund-7”, Jerks 1.7”, Pack-12” (original!) Plus More. Write to: Thomas Lindenbaum, Voxtruper Str. 12, 49082-Osnabruck, Germany. Tel: 05 41/57 35 64.

TRADE/BID-CHILD Molesters - Hillside 2nd press original, Haskells, Mayhem - Deathcrush, Users -Sick of you, X- Aspirations, Lightning Raiders, Downliners Sect, Secret -Young Ones UK, more. Need Eat, Detention, Chiefs, more. Your list for mine. Randy/ POB 479023/ Chicago, IL 60647 nailhead@tezcat.com

THE CLOSET IN North Little Rock. Arkansas needs bands of all sorts to play Fri. and Sat. evenings (possibly early Sun. shows). call Kiffin (501)847-3366. Send cd, cass., or vinyl for radio show. 17456 Oak Forest Dr./ Mabelvale, AR 72103. 88.3FM Wed. 10:30pm - 2am

HEY YOU! I have live/ rare stuff by Nirvana, Hole, M. Manson, Bush, NIN, and Ani Difranco. Wanna trade? Your list gets mine. Chris/ 2613 S. Ruston/ Evansville, IN 47714

MIDWESTERN POP/ punk band in search of distribution help of self released cd and bands to tour with. We are in the vein of Hüsker Du, early Replacements, Superchunk, Bum, Small 23, etc. Send stuff to 1844 W. Augusta #2F/ Chicago, IL 60622

HEY CANADA! Global Holocaust will tour this summer, we’ll play in any town where we can get some gas money and a place to crash, get in touch to help or for any information: Simon Parè/ 827 Goldbourn/ Greenfield Park, Quebec/ J4V 3H4 Canada

WANTED: RARE Oi!/ Punk vinyl! Will pay well for these records in ex/mint shape only: Misfits: Bullet 7”/ red, 3 Hits/ white, Skrewdriver: White Power 7”, Voice of Britain 7”, This is White Noise 7” comp, Built up Knocked Down 7”. I’ll make you an offer you can’t refuse! Write: J.S./ 410 E. Denny Way #323/ Seattle, WA 98122

FRINGE - WEIRD: We’ve got the obscure punk you’re thirsting for, and we’ll save you money by taping it for you, forget Killed by Death. 1975-84, worldwide punk/ power - pop/ no-wave, send want list and $1 per 10 minutes. $2 gets you fanzine, $5 gets you Spin Age Blasters ep. Bruce???...Brian/ 1912 SW 6th Ave. #1021/ Portland, OR 97207 (503) 725-7465

OI! POLLOI VIDEO! documentary entitled “Global Dissent: Anarchist Music and Action” takes you to 12 different countries and delivers 36 minutes of punk and political chaos. Write! $15ppd. Ginger Liberation/ 623 Summit St./ Winston - Salem, NC 27101

TRADE TAPES W/ME. I like Born Against, J-Church, Moral Crux, M.I.T.B., Men’s Recovery Project, Cringer. I also like Burroughs. So send a tape and I’ll match ya. Send to: Scott Housten, 1542 Peachmeadow, Channelview, TX 77530.

DEATH SQUAD 1997 US NoiseTour - Death Squad is a noise performance unit. Documenting the end of the world & millennium in relation to the collective unconscious. We will be touring across the US starting March 1997. For more info or to book a show call: (1.800.369.3767 voice mail) or (510.649.0841 home/message) or write: Michael, PO Box 411315, San Francisco, CA 94141-1315.

$$ FOR PUNK AND OI records. 1976-85. Esp. KBD and Back To Front or Bloodstains items. Send list or call 213 467-6990. 6546 Hollywood Blvd. #212/ Hollywood, CA 90028

STRAP-ON RECORDS, we’ve put off doing distro and started doing records. We have one split 7” out for $3 ppd. The Kleptics and Out of the Ring combine for 5 of the catchiest punk tunes around. We need other bands to send demos for an upcoming comp. or even your own 7” or CD if ya rock. Labels — wanna trade? PO Box 266/ Santa Margarita, CA 93453. (805) 461-1050

LOOKOUT. Sorry, we don’t have collectors to sell from when these capitalists were punk but we have records/tapes full of real international punk bands for $3. List for stamp. Broken Ear/ PO Box 660397/ Sacramento, CA 95866/ USA

GG ALLIN / PP7 GAFTZEB CD-single is available for 20 dollars p.p. 500 made, no bootleg, official GG release, trades are welcome. Staffan Fredelius/ Grimstag. 41/ S - 162 56 Vallingby/ Sweden

GG ALLIN TRADE: Always Was LP mint Blitz, GG / PP7 CD-single and more towards: Antiseen: Murder Junkies LP, Boozin and Pranks original, Cheri Love Affair, Legalize Murder black vinyl. Write to: Staffan Fredelius/ Grimstag. 41/ S - 162 56 Vallingby/ Sweden

RARE RECORDS FOR BID! Reagan Youth 1st LP (track out of order, 100 pressed), Germs “GI”(Slash), Screeching Weasel “Boogada...” LP (Roadkill w/ inserts), ENT/Filthkick LP, Sore Throat “Disgrace to...” LP. Conditions VG - F. No rip-offs. Bids to : Joseph, 2020 Locust St., #2R,Philadelphia, PA 19103-5614.

WILL E. SURVIVE DISTRIBUTES, trades, puts out records. Write for a list. Send sample for trade. Demos for release to: W.E.S. PO Box 2065, Northlake, IL 60164.

VIDEO DOCUMENTARY featuring ska/ punk from Mealticket, Out Of Order, The Hippos, and Melting Pot. With Ska Parade Radio Show DJ Tazy Phillipz. “Black and White and Red All Over” features live performances, interviews with the bands, and other rare footage. $12 ppd mail order. Stores, contact us about wholesale. Cattle Prod., 18653 Ventura Blvd. #187, Tarzana, CA 91356.

UP AGAINST “War Will Never End” 7” out now. Montreal Crust Core. $4 ppd. to: Up Against, P.O. Box 47642, Co.P. Mont Royal, Montreal, QC, H2H 258 Canada.

RAW HARDCORE VOL. 2 compilation cd - 10 bands from NY and CT. 20 tracks 66 minutes what a bargain. Send $4 to Christ Sakes! P.O. Box 380026 E. Hartford, CT. 06138

A.P. “COFFINSLED” 7 songs of Unsane insipired noise punk for only $1 or 4 stamps trades welcome video for a blank tape or $5. A.P., 762 E 600 N, Rushville, IN 46173

VIDEO MASTERS: Tool, Butthole Surfers, Devo, Ramones, Ministry, Unwritten Law, NoFX, Pennywise, R.F.T.C., Descendants, Jesus Lizard, Korn, Biohazard, Slayer, Rev. H, Lunachicks, Adam Sandler, Six Finger Satellite, Bad Religion, Doorag, Rancid, NY Loose, KC and the Sunshine Band, R.A.T.M., Karen Black, Superchunk, Face to Face, etc. Filmers contact me. Others... no stamp no response. Azvid, P.O. Box 11602, Scottsdale, AR 85271

AIRPLAY MATERIAL WANTED for heavy HC, noise, punk, freedom FM radio show broadcasting in the metro NY/ NJ area. Send to: Diane’s Kamikaze Fun Machine c/o WFMU, P.O. Box 1568, Montclair, NJ 07042. Latest playlist: Thrall, Kilara, Zeke, Assuck, TFNO, Hot Water Music, Una De Gato comp. & ATR. Email: DIANE@WFMU.ORG. Touring bands get in touch.

MAXIMUMROCKNROLL music classifieds

SALE: RARE OI/PUNK, Misfits: Beware orig. LP $200, Last Resort: Skin Anthems lp orig. red $70, Carry on Oi comp. lp $45, Social D: Mainliner 7" $40, Skrewdriver: Hail lp $65, Invasion 7" $40, Rock-o-rama type lps: No Surrender vol. 1, Skullhead, B. Attack, No Remorse, P. Enemy lps $45 each. Write to: J.S., 410 E. Denny Way #323, Seattle, WA 98122 USA

TRADE: LIXOMANIA 'VIOLENCIA' 7", 'O Comeco do Fim do Mundo' (live comp.), Olho Seco 7" EPs & split LPs, Inocentes 'Miseria' 7", Los Violadores 'Los Violadores', Rattus 'Rajoitettu' 7" +'Unskonto', Colera/R.D.P. (live split lp), Ripcord 'Damage' flexi, Septic Death 'Somewhere' 7", No Comment 'Common' 7"... For wanted please see other ad. thanks. Manoel/ Rua Manoel Gaia 1636/ S.P. - S.P. 02313-001 - Brasil

WANTED: FINAL CONFLICT 'In the Family' 7" + early punk/HC records of around the world. Trade also recent records (send list or IRC to get mine with Brazilian '82-'97 punk/HC records) Manoel/ Rua Manoel Gaia 1636/ Sao Paulo - S.P./ CEP.: 02313-001- Brasil

SOUND IDEA DISTRIBUTION— 3,000 titles from around the world. Send $1 US, $2 foreign for current catalog. Sound Idea/PO Box 3204/Brandon, FL 33509-3204 USA Call(813) 653-2550 Stores: Get in touch for wholesale rates. And visit the Sound Idea store in Brandon.

3,000 PUNK AND HARDCORE TITLES in the Sound Idea catalog. Send $1 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea Distribution/ PO Box 3204/ Brandon, FL 33509-3204 USA (813)653-2550 Stores: Call for wholesale rates.

T-SHIRTS, RECORDS, videos, CDs and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. (No demos) Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Call (813) 653-2550 Stores: Call for wholesale rates.

JENIFFER SZUCHS OF NJ, Wendi Gibson of VA and Conner from NJ— Packages sent to you have been returned. Get in touch to claim the stuff you paid for. Sound Idea Distribution/ PO Box 3204 /Brandon, FL 33509-3204 USA Call (813) 653-2550

JAPANESE AND EUROPEAN LABELS: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! Call (813) 653-2550 Stores: Call for wholesale rates.

MUSIC AND ARTWORK needed for benefit CD compilation for rape crisis center. Please send to: Bitchslap/ POB 36/ Kenosha, WI 53141

LOOKING FOR: Cavity "Human Abjection" LP, Amebix "Monolith" LP, Bathory "Blood, Fire..." LP, Beastie Boys "Paul's..." LP, Citizens Arrest 1st EP, Crucial Youth "Posi Machine" LP, Cyclops "Cradle of Man's" EP and "Second Sond of Poseidon" EP, Deadguy "Whitemeat" EP, Gasmask "Fear.." EP, Grief "Dismal" LP, Hellnation "Colonized" LP, Merel LP, New Order "Republic" LP, Assuck/O.L.D. split EP, Discordance Axis/CAP. CAS. split EP, Dis. Axis/Cosmic Hurse split EP, Neanderthal/Rorschach split EP, V/A "Murders Among Us" EP,V/A "No Desire To Continue Living" 10", V/A "Forever" EP. Call or write with prices. Molly (from Moses Lake) where are you? Get in touch! Also Matt Cook and Aleisha Hover (SF) write me. Judd Taylor, N. 4208 Whitehouse, Spokane, WA 99205. (509)325-8611.

CHARLES MANSON "The Way of the Wolf" CD. Uncle Charlie's latest musical release featuring 13 new songs and over an your of musical mindtrypping. Folk, punk, alternative and country merged into one unique style. Hours of listening enjoyment for the whole family. $15.99 postpaid cash, check or money order to: Pale Horse, Inc., PO Box 5701, High Point, NC 27262. Dealer Inquiries welcome.

TRADE: Have 2000+ records for possible trade. Have no list, send your want lists. I need: Zmiv 7", Hart Attack "Death to God", Detention "Dead RnRollers", Anticimax "Anarkists", V/A "Skins & Punks" TNT, Nabat "Scenderemo Nelle Strade" 7", Nabat "Un Altro Giorni" LP. Jason, PO Box 2223, Lynnwood, WA 98036, USA. (206)774-6229, call after 6pm. P.S.T.

LET'S TRADE hardcore/thrash/crust/ punk/ vinyl: Bastard, Ripcord, Hated Principles, Negazione, X-Creta, Concrete Sox, Doom, I.D., Overthrow comp., Cro Mags, GO!, Amebix, Christ on Parade, + over 50 other lps & 7"s. Wants: Wretched, Crude SS, Negative Gain, Force Fed, SOB, Nuclear Death, Olho Seco and more. Trade lists to Eric 2548-A Meadow St., San Luis Obispo, CA 93401, USA.

LOADS OF OI! records for trade including Skrewdriver, Ian Stuart, Brutal Attack, No Remorse, Skullhead, White Noise, Sudden Impact, Youngblood, Lionheart, Arresting Officers, New Glory, Brutal Combat, Public Enemy, Vengeance, and No Surrender, Gods of War comps., and more. I am looking for old straight edge vinyl. AG (12113 Spring Trail, Sylmar, CA. 91342.)

SUPER MODEL RECORDS wants your money! Punk: Grady 7" clear vinyl $4.00, KRHISSY 10" white vinyl $6.00, Teen Idols/KRHISSY split 7" pink vinyl $4.00. Not so punk: Craw 7" + comic signed & numbered red vinyl $6.00, plain $4.50, Starkweather/Season to Risk split 7" silver vinyl $5.00, black $4.00. Ultra Bide/ Slug Hog split 7" glow in dark vinyl $4.00. All prices ppd. Distros get in touch! SMR, 614 S. 8th St. #377, Phila., PA 19147. Checks to M. Opalack.

CLASH VIDEO COMPILATION! BBC Nationwide 1979, Granada TV '78, Alright Now '79, Something Else, Much Music Special 1982, Mick on That Was Then...more! 120 min. TDK-EHG $20 ppd. cash/money order. Jim Russo, 7314 Rockwell #2, Phila., PA 19111.

RAMONES VIDEO COMP. #2 Furia Metal 1994, 8 various Brazil TV features, Aussie, Dutch, Swedish TV appearances, Whistle Test Family Trees, more! 120 min. TDK-EHG $20 ppd. cash/money order Jim Russo, 7314 Rockwell #2, Phila., PA 19111. Catalog available.

LOOKING FOR SPAZZ/Repute split to complete my discography so far. Also those into tape trading please write and send yr list and I'll do the same. Will E. Survive, PO Box 2065, Northlake, IL 60164

WANTED: DR. KNOW-best of and Plug in Jesus lps. Any rare Butthole Surfers (inc. Blind Eye VHS orig. copy w/ 5" ep). Also looking for The Freeze 10" org. print lps and 7"s. I will pay well for these. Also I have lots of 7" for sale, send SASE. Send mail to 32 Mercury, Richmond, WA 99352 or Email LEGLESSEYE@AOL.COM.

MOMMY MUSN'T KNOW vol. 2 is here! 40 min. sonic onslaught of 9 raging bands. Pro packaging, great sound cassette. $5 cash only. Dagger Tapes, PO Box 380152, East Hartford, CT 06138-0152

UNITY POWER RECORDS. Line of Fire(CT)/Capgun(NY) split 7" out now. Still available Line of Fire "Your Side" EP $3(US), $4(Can&Mex), $5(world). Send SASE for more info to Dan Horlitz, 76 Winthrop Rd., Windsor, CT 06095.

SERIOUS TAPE TRADERS- I have a list of my 600+ entry collection that I am interestined in trading high quality dubbed tapes of; for non-US (import here) punk/emo/hardcore. Anyone with an organized list that would like to trade, please send a letter and your list for mine. Particualary interested in UK and Australian bands but will trade worldwide if you can deal with english-only communication. My collection/interest is mainly melodic/pop/garage punk & hardcore but includes a little from all genres covered within punk music. My list is computer generated in alphabetical order and includes the lable and brief discription. Write me at : Trader Chris/ 21 Weybridge Ct./ Edwardsville, IL 62025/ USA

MINDPOWER RECORDS & mailorder - going strong since 1991. Releases from Buford, Budget, 409, Gaunt, Statue, Stuntmen, Opposition & tons more. Write/email for free catalog. POB 280483/ Northridge, CA 91328-0483. MPRecords@ aol.com - http://members.aol.com.com/mprecords/mainpage.htm

MAXIMUMROCKNROLL music classifieds

WORLD-WIDE PUNK ROCK for sale. 2000 items 7"/12"/Albums. I've got megarare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards (Finland, Italy; Switzerland), Victims, Razar, Glueams, Fresh Color, Filth, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Guilty Razors. Trades welcome! Send 3 IRC's or $ 2 for complete list to Ingo Eitelbach, P.O. Box 1319, 23833 Bad Oldesloe, Germany, Fax +49 4531 67733 (Tel 67438), E-Mail 101603. 2202 @compuserve.com

WANTED: 77-82 punk rock and new wave records, zine, posters, videos. I want Slash zine. Sniffin Glue. Yutaka Yamamoto/ #3-A Ohnishi-M 1-4-4 Yamato-Chó Nakano-ku/ Tokyo 165 Japan

IT'S NOT ABOUT making it big, it's about making things shitty. These are Pillage People ideals. Share in our shittiness. 14 song cassettes $5ppd. 5 song 7"s $4ppd to: Rahne Pistor c/o Sweaty Ballsack Records/ POB 221/ Delaware, NJ 07833

BACHELOR PARTY Massacre! Cheap, horror show style film with footage of the Pillage People performing at a bachelor party. $7ppd. Quality entertainment. Also Pillage People cassettes $5ppd. 7"s $4ppd to: Rahne Pistor c/o Sweaty Ballsack Records/ POB 221/ Delaware, NJ 07833

WANTS: KILLED BY Death 5,6,7, 12, 16, 77; Bloodstains Across Europe, UK, Finland; Aussie punk demo tapes 77-84 (incl. Not So Filthy Rich Ent.). Have: Kaos "Alcoholidy" 7", NCM both 7"s, Necros "Conquest.." 7", Minor Threat "Filler", Are We Too Late for the Trend comp lp + more for sale. Tate Thomas/ 9536 Angleridge/ Dallas, TX 75238 USA. (214)348-5203

CHARLES MANSON won't be on tour this summer! But, his new cd is available. "The Way of the Wolf" features 13 new songs, over an hour of helter skelter and a special bonus spoken word conversation. Outlaw music for an outlaw generation. $15.99 ppd, cash, check or money order to: Pale Horse, Inc./ POB 5701/ High Point, NC 27262. Dealer inquiries welcome.

VOID - CONDENSED Flesh 7" $4. T-shirts $11. Flytrap cd $6. Downer Boys 7" $1.50 sale! Send sase for free sticker and catalog to: Eye 95 Records/ 602 141st St./ Ocean City, MD 21842

CHARLES MANSON "The Way of the Wolf" new cd now available! Musical mindtrypping and melodic madness from the world's original Rock&Roll bad boy. Helter Skelter has arrived in time for the perfect Valentine's Day giftfor that special someone. $15.99 ppd cash, check or money order to: Pale Horse Inc., PO Box 5701, High Point, NC 27262. Dealer inquires welcome.

"KLEPTO-DISMAL", The Boozers new cd out now! 31 songs of Texass drunk-punk mayhem! Collects 2 lp's + 1ep + 8 new classics. All the lyrics + free shit included. $11ppd money order to: Seedy/ POB 13306/ San Antonio, TX 78213

RAMONES COVER albums - best offer on all four or individually. Screeching Weasel (white ltd. 100), Queers (white ltd. 100), Vindictives (black ltd 1,700), Boris (black ltd 1,700). Send offers or call Chad Mon-Sat 5-8 EST (423)558-9028. 404 Kituwah Tr./ Knoxville, TN 37919. Also have Queers "Suck This" original picdisc press, and other related items.

LOOKING FOR Crimpshrine - Lame Gig contest, Buzzcocks 1st 2 lp's, DOA 1st 2 lp's, both Dead Boys lp's, Vibrators- Pure Mania and V2, Pogues vinyl, SLF - Go For It, V/A Caution 7", World in Shreds Vol. 1, Jawbreaker tour - only items, and much more. Send lists or call Chad Mon -Sat 5-8 EST (423)558-9028. 4040 Kituwah Tr./ Knoxville, TN 37919

FOR SALE OR TRADE: Get your favorite Oi/Punk music for the best prices possible! Last Resort, Anti-heros, Skrewdriver, 4 Skins, Bruisers, Brutal Attack, Crass, Black Market Baby, GG Allin, Business, Condemned 84, etc! Tapes, CD's, videos, T-shirts and more! Also available: Horror, gore S&M list! Send $2 per list to: The Bloodshed, PO Box 16602, Baltimore, MD 21221.

RECORD SALE LIST: I'm cleaning out my collection and have over 300 7"s, LP's, and CD's for sale, all at reasonable prices. Write for a list, stamp appreciated. Rob Cleveland, 1705 Gateway, Middleton, WI 53562.

CRUST/GRIND/EMO/HC New Canadian based DIY punk record distro. Hundreds of items. Send $1 for catalogue to: Who's Emma Mailorder, PO Box 543, Station "P", Toronto, Ontario, M5S 2T1, Canada.

I RUN A small distro of mostly import punk & oi (some ska and mod too) records and cds. Releases on Helen of Oi & Knockout labels plus more featuring bands like the Oppressed, Major Accident, The Mob, Zounds, etc. Also books on Madness, Specials, skins and more. SASE or IRC for list. Dave/ Ferrum Records, PO Box 3181, Iowa City, IA 52244-3181 USA

RARE PUNK RECORDS, cds, tapes, stickers, buttons, shirts and a lot more for low prices! Adicts, Dickies, Partisans, Social Unrest, Subhumans, OpIvy, Vice Squad, and a thousand more. For a huge 40 page catalog (and free sticker) send $1 to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701. Or call and listen to the new releases before you buy at (909) 483-2979. Dr. Strange has your punk rock fix!

ANAL CUNT 7" for sale. 88 song ep, live ep, A.C./Meatshits, A.C./Psycho and A.C./ 7 Minutes of Nausea. Make offer. Judy, PO Box 1001, Providence, RI 02901

G.G. ALLIN- Dirty Love Songs double lp for sale. (mint cond.) Make offer. Judy, PO Box 1001, Providence, RI 02901

VIDEO FOR TRADE- Lots of Indie masters. Seeking oter tapers and quality collectors. I have a variety of different stuff. I also have audio. Please contact me. Rockwell, PO Box 60183, Phoenix, AZ 82082-0183. Built to Spill?

TRADE TAPES WITH ME! I like the RipOffs, Teengenerate, S.Weasel, Queers, Ramones, Hi-Fives, and tons more garage-pop/punk-punk bands (please make a list of all your stuff) and if you're punk rock, be my penpal. Gustavo, 68 Alana Dr., Hawthorne, NJ 07506

SNOOPEEZ TAPEWORM 7" still avail. $3 ppd. Chicago's city scum prove this city's not for wimps, get this don't be sorry. Will E. Survive, PO Box2065, Northlake, IL 60164

REKERDS WANTED- the Nerves 'hanging on the telephone', the UK Subs 'another kind of blues'lp, the Ruts 'grin and bear it'lp (or any singles), any and all vinyl from Slaughter and the Dogs, Pure Hell, the Radiators from Space, Johnny and Self Abusers and the Dils. Will buy for a reasonable price, write: Jamus Smith, 3100 Lakebrook Blvd. apt# 45, Knoxville, TN 37909

FOR TRADE; Japanese HC, punk; Stalin Starclub, Kenzi, Mods, Willard, Confuse, Gas, etc. Want: early Finnish, Italy, USA, etc., punk, HC. Send me your want to: Masayuki Niikura, 1916-3, Izumi-Cho, Izumi-Ku, Yokohama-Shi, Kanagawa, 245, Japan

RARE HARDCORE RECORD SALE, Flex your Head- V/A lp (violen cover), Hudder to Think- Arson/Medusa 7", Nation of Ulysses 7", Alive & Kicking - V/A 7", Thanks- V/A 7", Swiz- Down 7", Simple Machines- #1 and 2 V/A 7", Hated 7"s, Moss Icon 7", Holly Rollers/Edse/Jawbox 7"s. Offers: Wayne Blackshire, 37 Northway Rd., London, SE59AN, England. Phone 0171 7376446

RARE HARDCORE RECORD SALE 7 Seconds/Youth Brigade- split flexi, Nota 7", Verbal Assault 7", OpIvy 7", early Lookout 7"s, Ignition 9"flexi, Faith/Void split lp, Soulside 1st lp, Descendants lp, Beefeater/ Gray Matter/ Ignition/ H.R. lps and 12"s. Offers: Wayne Blackshire, 37 Northway Rd., London, SE59AN, England. Phone: 0171 7376446.

LOOKING FOR VIDEO TRADERS to trade HC, punk, metal, death, horror and exploitation movies. Your want list gets mine. Send to: Anthony C., 5103 Mineola Rd. College Park, MD, 20740-4609

MAXIMUMROCKNROLL classifieds

SPIKED LEATHER, BONDAGE, SM. Spiked belts, collars, wristbands, restraints, cones, pyramids, studs. Anything you need, punk as fuck handmade leather products. Are you sick of paying out the ass for cheaply made leather ware? Guaranteed highest quality at low prices. Custom orders also made. Send stamp for catalog to my new address: B:Leather, 2072 Richfield Dr., Kettering, OH 45420.

TURNING POINT shirts from last show 4/8/94. XL $12 US, $17 world. Cash or money orders to: Steven Keebler/ 48 New Road/ Tabernacle, NJ 08088

STRESS FACTOR FANZINE #4 is out now. #5 will probably be out also by the time this is printed. #4 has an interview with Propagandhi, as well as articles, columns, reviews, horror movies and a ton more! Submissions wanted. Send $1+2 stamps to Stress Factor: 3137 N. 12th St. Coer d' Alene, ID 83814.

I AM THE ANARCHIST! Ok, not really, but I am lover of wicked nastiness and unpleasant naughtiness, like: punk/hc/crust, the occult, horror/gore, serial killers, violating nuns and virgins, vampirism and cuddly stuffed animals with names such as Snuggles or Nigel. Don't be a sissy. Become engulfed in unspeakable torment by writing - Patrick Martin, 574749, F4GT, M.C.I., P.O.Box 692, Madison, Florida, 32341.

DO YOU LIVE in England or Scotland? I need your help. I'm going to be there for the first three weeks in April and would love any info on clubs, places to stay/eat/hang out. Me:21, like emo melodic h.c. indie rock mod movies photography coffee books rain. Write: Misa, 80 Gardena St. #2, Brighton, MA 02135.

WE GOT THE SHIT that'll make momma break down and cry. No fun 'n' games, just brutal designs that demand your attention. 150+ shirts to make church and state pissed as hell! Stamp for catalog. s/m PO Box 10701 Bradenton, FL 34282-0701.

SINNERS REPENT FOR the end is near! Salvation can be yours for the price of one 32 cent stamp. Mail it today and you may escape the impending apocalypse humanity faces. To: Salvation Ministry, PO Box 10701 Bradenton, FL 34282-0701.

LISTEN UP buttsnot, Kakistacracy needs some fan mail. Write to Anthony Puke, 122 Green Valley Rd., Bristol, VA 24201. Send take for copy of demo. $8 for crappy t-shirt, $2 for button, $1 for sticker.

SPUNK! Starting a punk/ska zine called Spunk. No nazi/ racist/ sexist shit. Send interviews, articles, comics, ads, etc. to: Spunk Ezra/ 40 College Hill Rd./ Rothesay, NB/ E2E 5H1/ Canada or email me: ezrak@rcsn.nb.ca.

FREE PUNK ROCK 'zine from CO. Just pay postage. Interviews with Nobodys and Falling Sickness. Three stamps or a buck to 7078 Van Gordon Ct., Arvada, CO 80004.

ELVIS - WORSHIPING alien wants to trade ideas/tapes. Left/ right/ Anracho politics, alien abduction, ESP + Psychic phenomenon, Misfits, Cramps, Sonics, and anything sleazy sexy, absurd, or stupid. Also send your original Elvis tattoo designs. Paul/ 4 Parlar Ct./ Miller Place, NY 11764

FREE HBO, Playboy! Showtime. Laid off punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio Shack parts. Very easy and fast. Send 10 dollars cash or MO payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY punks! Ed/ POB 157/ West Sayville, NY 11796

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts you can buy at Radio Shack or any electronic store for under 13 bucks! Easy 7 step instructions anyone can do. Fast service - you will receive in two weeks guaranteed! Send well concealed cash or MO for 10 bucks to: Ed Duckfield/ POB 157/ West Sayville, NY 11706

LUBRICANTS! Wet the wheels of sickened discourse. Scribblings wanted from 25+ yo females/ males. Comment on your future (bleak or not), coffee addiction, junk culture and artistic release. Also sought: stories from hospital and clinic workers. Sickness is relative. Write!! Anthony, 311 Park Meadows Drive #204, Waite Park, MN 56387, USA.

LOOKING FOR PEOPLE into stuff like The Donnas, David Lynch, Mummies, Weird movies, Longmont and all kinds of books and music. Want to write, draw, make various tapes, anything! Also looking for anything by the albino, love-god Heino! Write: Nougat, 1450 Riverside Dr. Apt. #9, Lakewood, OH 44107.

ZINES NEEDED for review in a new, no-nonsense, monthly small-press resource. All contributors receive a copy. Send to: Amusing Yourself To Death/ PO Box 91934/ Santa Barbara, CA 93190-1934

NO LONGER A FANZINE! Need to clear out back issues. $4 gets you issues 4, 5, 6 and 7 (split issue w/ Fucktooth). Each is 70 full-size pages of intelligent and controversial material. Final issue in late '97/early '98. Fast service, no rip-offs. Joseph A Gervasi, 142 Frankford Ave., Blackwood, NJ 08012-3732.

T-SHIRT & HAT IMPRINTING/ embroideries. Top quality, lowest prices. T-shirts as low as $3.89 ea. with imprint. No screen charge. No set up charge. 24 pc. minimum. Send $1 & SASE for info and order form to: The Band-Ade, P.O. Box 497, Sparta, NJ 07871.

FEW SHATE ZINE DISTRO. Big Nurse #5 $1, D.A.M. #10 $1, Fireball #4 (comic) $1, All prices are post paid. C. Kosienski, P.O. Box 215, Mission, TX 78573. Send your sk8 zine for consideration. Thanks.

I WANT A PUNK girlfriend! Lonely Messkin boy with lots of love to give seeks female with similar musical interests as myself. Into: Descendants, Dayglo Abortions. The Queers, Propagandhi, Screeching Weasel, Drand the Crippens, The Ramones, NoFX, and even GG Allin!! Send a picture or drawing of yourself to: Juan Sandoval/ 22 Sidney Apt. #1/ Houston, TX 77003. All letters will be answered!

DON'T JUST SIT THERE. Sit there reading Black Squirrel Comics. Issues #1 + 2 available for $5 each. (cash only please). They're full of twisted shit, from a twisted woman. I'll write back with each comic. 23 Cheston Road, Toronto Ontario, M4S 2X4, Canada.

I'M A 24 YO JAPANESE GIRL looking for HC sis, brotherhood to write and trade music. I'm into Sub-Zero, 25 Ta Life, Merauder, V.O.D., Crown of Thornz, NYHC & Japcore. Thanx! Keepin it real! Kaori Shikibu, 1-13-7-302, Nishiki-cho, Aoba-ku, Sendai-City, Miyagi, Japan.

23 YO OLD SCHOOL SKATEPUNK into old UK punk, especially the Exploited. Also leather, spikes, downtown alleys, skulls, lies, bigamy, murder. $2 for "Pure Fucking Chaos!" fanzine. Anyone write, any old barmy army punx? Punx en Columbia, escriban! Manden musica. Dan, 573 Jackson Ave., #1, Elizabeth, NJ 07201-1551.

CONTRIBUTE TO MY ZINE! Send letters, stories, pictures, and CD's or tapes to review. Send anything, be creative. We'll print any classifieds free. Contributors get one free. Send all to: Stop the Insanity, 2307 Carrington Way, Glenview, IL 60025.

MARRIED SWINGER PUNK couple heading to Europe in July. We want to see the following countries: Czechoslovakia, Germany, Hungary, France, Ireland, Spain, Italy, Scotland, Poland, Netherlands, Greece. Anywhere there and between. Places to squat or hang out? If you want visitors please write to us. We love beer!! Agent & Bull, 25 Forest Ave., Keansburg, N.J. 07734. Punx not dead.

MAXIMUMROCKNROLL classifieds

"THE SISTER: a small tale of great distress", new book of rawhead poetry by cowtown's bad boy garage poet, William B. Massey. $3 csh/chk/mo to POB 2044 FTW, TX 76113. $1 gets catalog and stuff.

I AM GOING to be traveling all over North America from May to August and I need/want places to stay, people to hop trains with/ride the bus with, and people to show me around. Kristy/PO Box 1791/ Fort Myers, FL 33902/941-772-1526/ rdysetgo@hotmail.com.

17-YEAR OLD QUEER GIRL wants correspondence. Interests include art, books, zines, music (new wave, punk, jazz, hardcore, indie rock...), film, philosophy, veganism, traveling, radical politics, letters, walking, roller skating, photography, skate boarding, aesthetics, conversation, and coffee. Kristy/PO Box 1791/Fort Myers, FL 33902/rdysetgo@hotmail.com.

ASIAN TAKEOVER! will be an anthology of writing on identity, family, history, assimilation, and culture by Asian people. Please send work - any medium, 8 1/2" x 11" or inquiries to Kristy/ PO Box 1791/ Fort Myers, FL 33902/ rdysetgo@hotmail.com.

RIOT GRRRL REVIEW is a contact zine for women featuring 100s of listings of zines, records, comix, etc. #2 and #3 available for 2 stamps or a nice letter. Send shit for review. Kristy/PO Box 1791/Fort Myers, FL 33902/ rdysetgo@hotmail.com.

WIERD FOURTEEN YEAR OLD girl likes The Ramones, The Damned, The Stooges, Nation of Ulysses, Thee Mighty Ceasars, The Mummies. Wierd people write me at: Kristin, 2640 NW 99 ave., Coral Springs, FL 33065

15 Y/O BOY looking for penpals into most punk and hardcore. Faves include Charles Bronson, Spazz, Los Crudos, Misfits, Capitalist Casualties, and hundreds more old and new. I also do a zine so bands/labels send shit for review. It's not for me it's for you. Definite response to all letters. Aaron/ 15601 Orchid Dr./ South Holland, IL 60473

HEROIN. I'm a dope addict getting clean. Want to pen pal with those who have dabbled in the algebra of need. Let's swap experiences and help each other out. Will C./ 423 North Broom St./ Wilmington, DE 19805

SARAH T. THANK you so much for taking time out for me. I was so broken and you gave me love and friendship when I needed it most. You are the beautiful, sweet, angel that gave me a reason to keep living. You have the most fabulous left nipple, also. Love always, Will C.

THIS ROOM HAS No Walls...issue one out now. Hey, it's free. Donated stamps are also greatly appreciated. We are looking for contributions for issue two. Columns, articles, interviews, tapes, cd's, records to review, etc..Free ads and classifieds, too. Send requests and submissions to: Sarah/ 1021 Harborview/ Huron, OH 44839

I'M MOVING TO East Bay this summer because I'll be attending college in Berkeley this fall. I might need somewhere to stay for awhile until school stars. I'd really appreciate it if anyone could help me out. Plus, if anyone could give me a ride out there, that'd be really cool. (it's cheaper than taking a bus or whatever). Please get in touch if there is anyway you can help me out. Thanks. Jolie/ 728 N. Union/ Union City, IN 47390-1134

TRAVELING THE country this summer. Focusing on Texas, California and the Pacific Northwest. Looking for crash pads, things to see/do in your city and any other notes of interest. I'm downright dependent on you to make this venture a reality. Call or write: Greg Wells (804)355-4358. 2708 Grove Ave. #4/ Richmond, VA 23220

16/M LOOKING for love. Seeking sweet, understanding girl. I like hardcore, emo, ska, punk, and spazzcore!! Some of my favorite bands are Frodus, Bloodlet, Deadguy, Rye Coalition, Damnation a.d., Texas is the reason, and much more. I also love movies, hugs, rainy days, and fuzzy sweaters. Send me a letter and a recent photo (I'll send you one, too) to: Corey/ 8023 West Point Dr./ Springfield, VA 22153

FUCKABILITY: 0, an anarchodykefeminist 'zine. If he can fuck you, you will be rewarded. If he can't fuck you, you will be punished. Send $1 to: Catherine Brett/ POB 55/ Northampton, MA 01060

ANARCHODYKEFEMINIST looking for punky, radical queers for correspondence. Catherine Brett/ POB 55/ Northampton, MA 01060

HELP!! 17 Y/O female moving to San Francisco this summer. I need to meet cool people in the Bay area punk scene. I love ska!, Screeching Weasel, Slacker, Rancid, Descendents, NoFX, The Assorted Jellybeans, and Tim Armstrong! All letters gratefully answered. No perverts or racists please. Thanks, Summer Silos/ 5808 Creggs St. NW/ Albuquerque, NM 87120

VERY EASILY amused 16 y/o chick. Convince me that there are decent people living in Upstate NY! Looking for buddies, 'cause I'm moving. Lex. area people write, too! Response guaranteed. Carla/ 2724 Ashbrooke Dr./ Lexington, KY 40513

AUSTRALIAN PUNK zine needs demos/ cd's/ vinyl/ zines to review. Also seeking short fiction pieces and scene reports from everywhere. To: Eric Wedgwood/ POB 1601/ Lismore, NSW 2480, Australia. E-mail: ewedgw10@scu.edu.au

"DESPERATELY SEEKING Star Wars patches and/or video game related patches (esp. Pac-Man, Donkey Kong, etc.). Will pay $$ or trade. Write Mike at: 982 North Barlow Lane/ Bishop, CA 93514

DMZ (DE-MILITARIZED zine) issue #1. DMZ #1 deals with topics such as youth and the prison system and kids on death row. DMZ is entirely produced by youth concerning issues of justice and violence young people face. DMZ is currently looking for young writers 25 and younger for the next issue. Write to Youth Peach Zine/ War Resisters League/ 339 Lafayette St./ New York, NY 10012. (212) 228-0450, fax: (212)228-6193; e-mail: wrl@igc.apc.org

DMZ (De-Militarized Zine) Issue #1. DMZ #1 deals with topics such as youth and the prison system and kids on death row and is now available for $2. DMZ is entirely produced by youth. DMZ is currently looking for young writers 25 and younger for the next issue. Write to YouthPeace Zine/War Resisters League, 339 Lafayette St., NY, NY 10012; (212)228-0450, fax (212)228-6193, a-mail:wrl@igc.apc.org

15 YEAR OLD MALE punk looking for female friend to go to shows and hang out with. I have a band ready to play shows. Interests: FYP, Da Toddlers, Foook, White Kaps and some local bands. So if you live aroud La Cresenta, Burbank or Pasadena in California it is appreciated. Females could send photos. Write me: 1307 Dartmouth Dr., Glendale, CA 91205

RAPID FIRE MAGAZINE #15 contains over 100 live band reviews, interviews with NUFAN, ex Zero Boys/ Toxic Reasons, Terry Howe, RFM Motorcycle Tour 1996, War of the Superbikes 1996, Reading with the Monster, CD/7"/zine reviews, more! Send $2 cash to RFM, RD #1, box 3370, Starksboro, VT 05487-9701. 1 week delivery.

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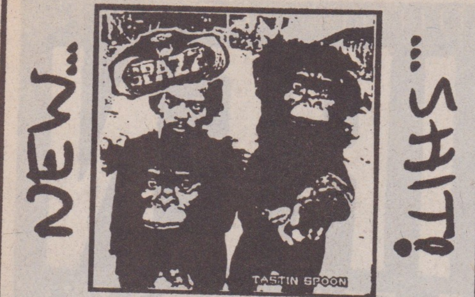
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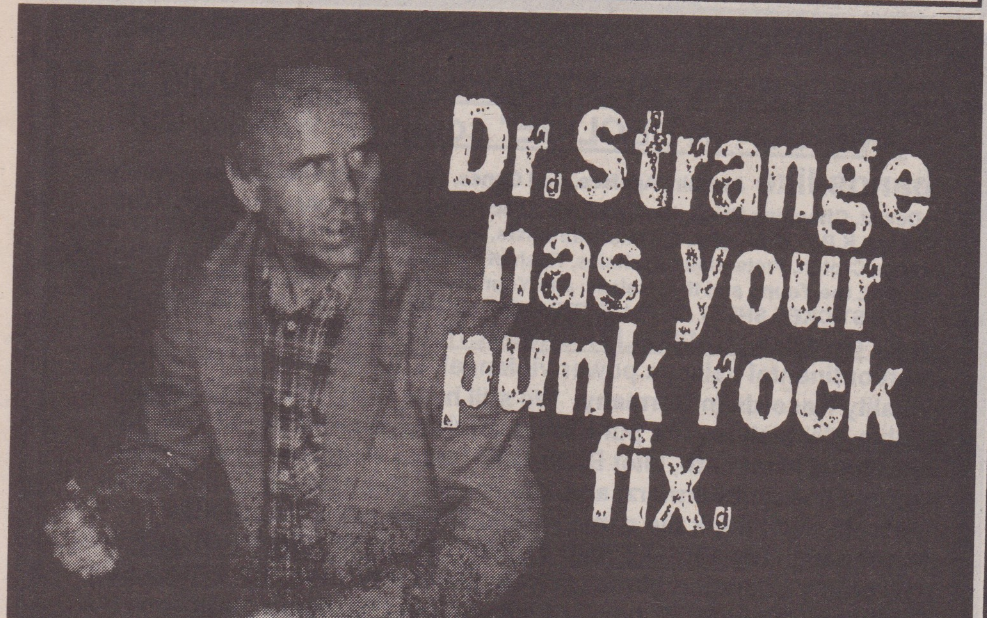
David Glasham in Medicine Flat, I lost your address: please write me!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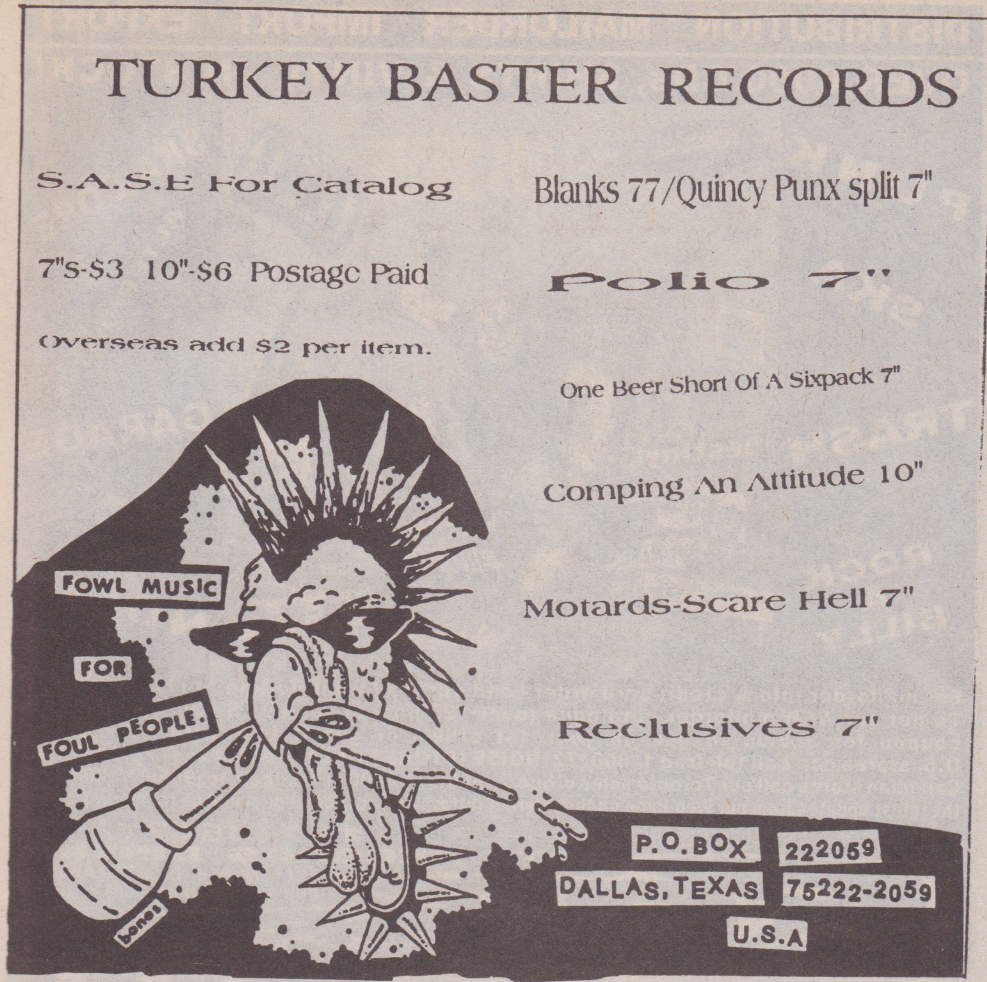

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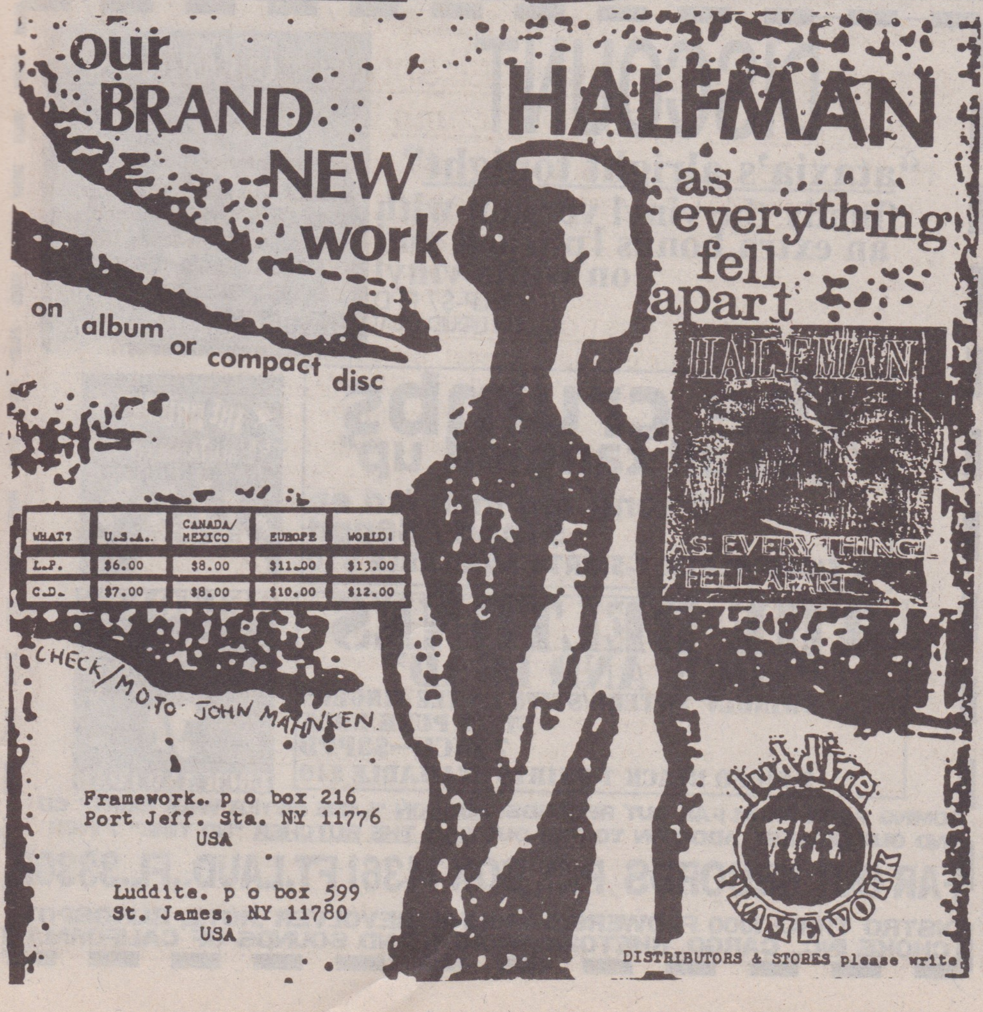

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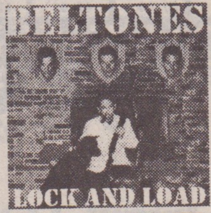
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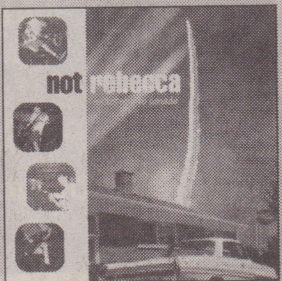

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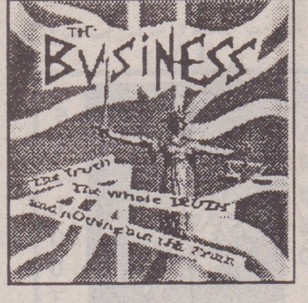

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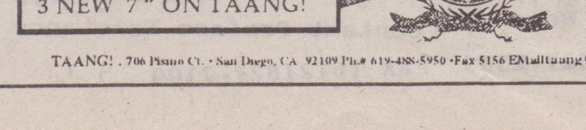
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Queers tour?
t from Pennsylvania,
he new album with us
home and we started
p recruiting Randy
revious band.

MRR: Who are some of your influences, musical or otherwise?

Jay: Betty Page, good rock 'n roll and women, women, women!

Randy: Great songwriters, hockey and of course women!!

Justin: Dwarves, John Lee Hooker.

MRR: How have your shows been going lately?

Jay: Really good!!

Randy: Really swell!! (everybody laughs)

Jay: Don't say swell!!

Randy: Inside joke, only a few people will get that!!

MRR: Tell me about the new release on Hopeless Records?

Randy: It's a new CD....(laughs to himself)

Justin: It's 21 songs in under 30 minutes!!

Jay: It was produced by Joe Queer himself! And he ended up singing a couple of songs on it, "Scared by Love" and "Sick of Me".

MRR: What was it like to work with Joe Queer?

Justin: It was like hanging out with my granddad (everybody laughs again).

Jay: Seriously, Joe and Hugh were a lot of fun. Every time we sang he would make a face like he was smelling something rotten!! It was kinda nerveracking at first, but they were laid back and easy to work with.

Justin: Don't forget that is was engineered by Jim Tierny, the grizzled rock veteran!

MRR: How is Randy working out? (everybody eyes Randy)

Jay: Actually, he's the first guitarist that fits in with us musically and personality wise (everybody laughs as Randy makes a face like he's masturbating, gestures and all).

MRR: How is Hopeless Records treating you?

Jay: They've been really great! They let us pretty much do what we want. Really awesome, a good fucking label!

Justin: Yeah, it was either Epitaph or Hopeless!!

Jay: That was a joke.... We love being on Hopeless!!

MRR: Ok, so what are your hobbies outside of music?

Randy: Hockey and listening to music.

Justin: Randy's hobbies include self-mutilation, self gratification and eating cookies!

Jay: Comic books, Godzilla movies, watching football, playing football and masturbating to football especially the Pittsburgh Steelers. Oh, and of course, pornography!!!

MRR: So do the other guys enjoy porn as much as you?

Randy: Hell yeah!!!

Justin: Oh yeah!!!

MRR: Ok, I should have asked this question in the beginning but oh well, who plays what?

Randy: Guitar.

Jay: Bass and vocals.

Justin: Drums, vocals and smell!!

MRR: What are your tour plans for the future?

Justin: A summer tour is planned for the whole U.S. and then some!!

MRR: What would you say is the most memorable moment in your career so far?

Justin: New Jerse
Jay: Playing at a st
was filled with 1,o
Randy: The No Us
these guys. I was
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Justin: Mine was t
bleeding penis!!! I
MRR: You cut you
Justin: Well, it wa
MRR: Let's see, w
Jay: Politically co
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Randy: Religious
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Justin: I love you
Randy: Baaa Bern
Jay: Ya got two bu
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